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PREFACE.

First Year Harmony is a series of Lessons in Tone, by the practice of which students and amateurs may become acquainted with the more usual Harmonic and Melodic progressions, and the laws underlying them.

The aim of the author is not merely to explain these progressions but to present means by the practice of which the student may become thoroughly familiar with them. This familiarity must result from several activities. The student must hear, think, and record Tone, as he hears, thinks, and records words in his study of language. And to these processes there must be added one other — the one for which the others primarily exist — namely, creation or self-expression in Tone.

When these activities are thoroughly established music has become a matter of reality, it is no longer intangible and elusive. It is based on law and its law is common to all arts.

There are many treatises on Harmony in existence. Any earnest student who will actually perform the tasks they assign will ultimately master the subject as far as they present it. The reason this mastery is not gained is less the fault of the book than it is the fault of the student himself. Merely to *write* exercises in Harmony will not give the student much insight into either the laws or the beauty of Tone-combinations. All the cycle of mental activities above named, must be constantly practiced. He must listen, think, create and record. This mental attitude towards Tone must result in a distinct mental impression, and it is this impression alone that leads to mastery of the material and of the technic underlying it.

Many excellent treatises on Harmony fail to produce the expected results because the student is inspired to follow their directions as to written work alone. In this work the author has made an effort to emphasize the activities and habits which the student must practice and cultivate in Tone to make it and its literature real and permanent.

Many students study Harmony from time to time and find that they must constantly review it or all they have learned is lost. This means that the principles were never fully understood. The presentation of a principle, as a rule, is not a task for the memory alone but the starting point for an abundance of practice and investigation which alone reveal the result and make for power. Hence Tone-thought must become a habit, so thoroughly fixed that its practice is never abandoned.

Any one who will work out these Lessons and actually perform all the work assigned will have gained a knowledge of Tone that is, at once, practical and permanent.

THOMAS TAPPER.

Blue Hill, Me.
August 6, 1907.

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FIRST YEAR HARMONY.

CHAPTER I.

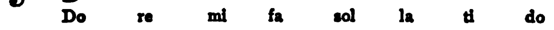
PREPARATORY KNOWLEDGE.

As preparatory knowledge the student should know the major scale, the major keys and their signatures; the three forms of the minor scale and the minor key signatures. This is absolutely essential. A table of these scales and key-signatures is given in the Appendix.

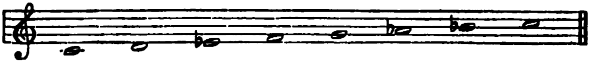
It is also essential that the student should be able to sing the major and minor scales, in tune through one octave. Learn the scales with the Italian syllables and continue audible practice until the tonal effect of the scale as a unit is permanently fixed.

The application of the Italian syllables to the four forms of scales above mentioned is illustrated herewith. This vocalization continues throughout the book. Its importance is not to be overestimated. It will give the student a substantial knowledge of music that will do more than anything else to cultivate the inner ear.

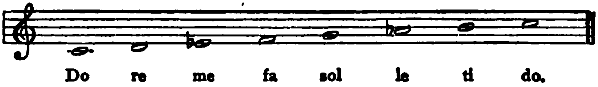
C major.



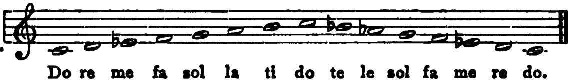
C minor. Pure form.



C minor. Harmonic form.



C minor. Melodic form.



The student should also be familiar with the various metric-signatures, the most common technical terms, and he should have sung or played enough to make a small portion of the literature of his special instrument familiar to him.

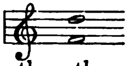
While not essential to the Lessons given in this book it would be to the student's advantage to possess the following works:

Bach,	Die kleine Präludien.
Haupt,	Choralbuch zum häuslichen Gebrauch.
Mozart,	Sonatas.
Schumann,	Kinder Album, Op. 68.

While the laws underlying simple harmonic and melodic progressions must be presented in orderly manner in books devoted to the purpose, it is to the works of the great masters that we must turn for examples and for confirmation of laws.

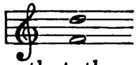
CHAPTER II.

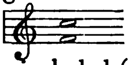
INTERVALS—THEIR NUMBER NAMES.

An interval in music is distance expressed in the terms of difference in pitch. Sing* these two tones.  The ear immediately detects that one tone is higher than the other. The eye detects that the Interval is represented on paper by two signs (notes) one of which is higher on the staff than the other. This audible and visible "highness" is, in music, distance or Interval.

This distance (Interval) can be measured.

To measure an Interval we must have a definite and unchangeable unit of measurement. This unit of measurement is the Major Scale.

In expressing Intervals by name several technical terms are employed. For example: this Interval  is a Major sixth. We infer from the word Major that there are other kinds of sixths, and from the word sixth we infer that in naming Intervals, something is counted, something which in this example contains six distinct units.

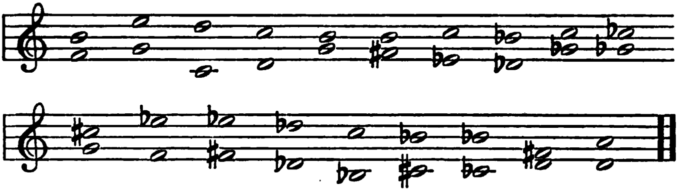
We ascertain the Number name of an Interval by counting the alphabetic (staff) degrees from the lower to the upper tone both included. Thus  is a fifth, there being five alphabetic (staff) degrees included (*f*, *g*, *a*, *b*, *c*).

The Number names of Intervals extend from one to nine.

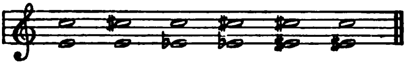
---

* Do not fail to sing all examples when so directed. If the student has not absolute pitch, sound (in this instance) the lower tone with pitch-pipe or on an instrument, then sing along the scale to the upper tone. Specific directions are given in succeeding Lessons.

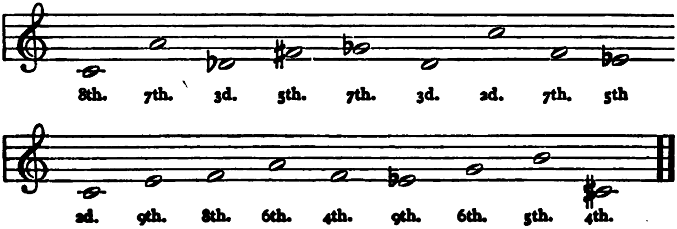
Exercise 1. Write the Number name of each of the following Intervals:



Note. The Number name is not affected by chromatic signs. Thus, each of the following is a sixth.

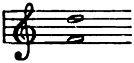
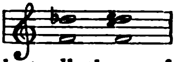


Exercise 2. Write above each of the following the note required to produce the Interval, the Number name of which is given below.



CHAPTER III.

MAJOR INTERVALS.

Sing this Interval.  Then sing, or sound on the piano or violin, the following Intervals: 

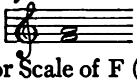
From the Lesson of Chapter II we know that all three of these Intervals are sixths, the alphabetic sequence, in each case being *f, g, a, b, c, d;* the Number name not being affected by the chromatic signs. (See Note, Chapter II.)

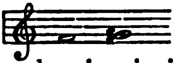
There are, consequently, several kinds of sixths, as there are several kinds of all numerical Intervals. Hence we must have names to distinguish different Intervals of the same Number name from one another.

To be able to determine the Number name of an Interval we must be able to count from one to nine; and to say the first seven letters of the alphabet.

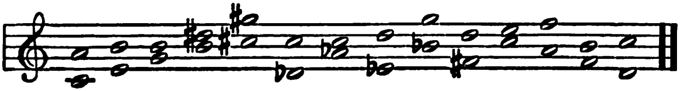
To determine the Specific name of an Interval we must know the Major Scale of the lower tone of the given Interval. This will inform us if the upper tone of the given Interval be in the Major Scale of the lower tone, or if it be above the Major Scale tone, or if it be below it.

Rule. An Interval is Major when the upper tone is found in the Major Scale of the lower tone.

Thus:  A (the upper tone) is the third degree of the Major Scale of F (the lower tone). Consequently the Interval is Major. Numerically F to A (*f g a*) is a Third. Hence the Interval is accurately described when we say it is a Major Third

This Interval  is a second. To ascertain if it be a Major Second we inquire if G♯ occurs in the Major Scale of F. It does not, as the second degree of F major is G natural. Hence this Interval is *not* major.

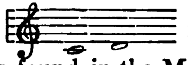
Exercise 3. Some of the following Intervals are Major. First find the Number name of each Interval. Then determine whether the upper tone of the Interval is in the Major scale of the lower tone. If it is, the Interval is Major. If it is not, the Interval is something else than Major.

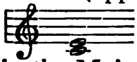


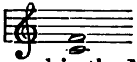
CHAPTER IV.

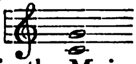
PERFECT INTERVALS.

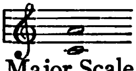
Let us examine carefully the definition already given of a Major Interval:

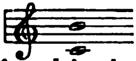
An Interval is Major when its upper tone is found in the Major Scale of the lower tone. Thus  is a Major Second because D (upper tone) is found in the Major Scale of C (lower tone). But C (lower tone) is *not* found in the Major Scale of D (upper tone).

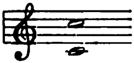
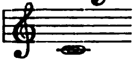
The Interval  is a Major Third because E (upper tone) is found in the Major Scale of C (lower tone). But C (lower tone) is not found in the Major Scale of E (upper tone).

The Interval  is a Major Fourth because F (upper tone) is found in the Major Scale of C (lower tone); and conversely C (lower tone) is found in the Major Scale of F (upper tone). This Interval is, then, Major in both relations. One may describe it as being Major both ways, or doubly major. Such a Major Interval is called Perfect. Hence call Major Fourths, Perfect Fourths.

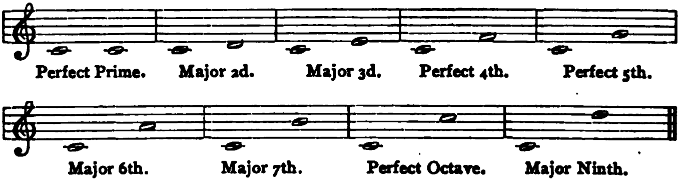
The Interval  is a Major Fifth because G (upper tone) is found in the Major Scale of C (lower tone); and conversely C (lower tone) is found in the Major Scale of G (upper tone). This Interval is also doubly major. Hence call Major Fifths, Perfect Fifths.

The Interval  is a Major Sixth because the upper tone A is in the Major Scale of the lower tone C. But C is not found in the Major Scale of A.

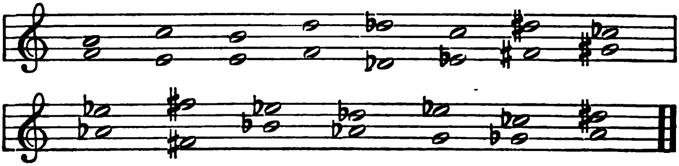
The Interval  is a Major Seventh because B (upper tone) is found in the Major Scale of C (lower tone). But C (lower tone) is not found in the Major Scale of B (upper tone).

The Interval  is called a Perfect Octave and this Interval  (though properly not a distance) is called a Perfect Prime.

The above Intervals then (the same for every Major Key) grouped together give us two kinds of Major Intervals: (1) Those which are Major by virtue of the upper tone being found in the Major Scale of the lower tone. These are the 2nd, 3rd, 6th, 7th, (and 9th). (2) Those which are Perfect by virtue of either tone being found in the Major Scale of the other tone. These are 1st, 4th, 5th, 8th.



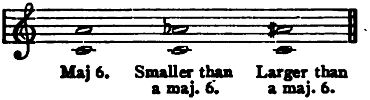
Exercise 4. Apply all rules thus far given and, of the following Intervals, designate the Major and Perfect, adding the proper Number name. Those that do not fall in either of these classes will be learned later.

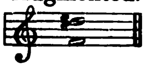


CHAPTER V.

AUGMENTED INTERVALS.

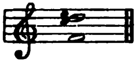
In the Exercises thus far given the student has discovered that many Intervals are neither Major nor Perfect. Some Intervals are larger than the Major Scale Interval of the same Number name; others are smaller. Thus:



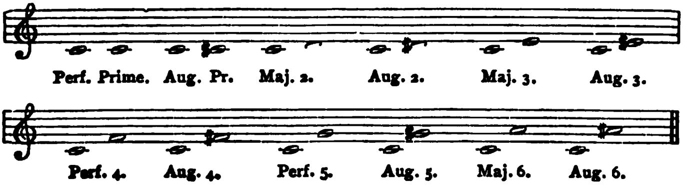
When a given Interval is next larger than the Major Scale Interval of the same Number name it is called Augmented. The name itself suggests the greater size. Thus:  the Number-name is Six.

Is D♯ in the Major Scale of F? It is not.

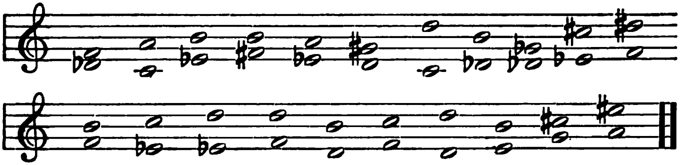
What is the sixth degree of the Major Scale of F? D natural.

Is the given Interval  larger or smaller than a Major sixth? It is larger.

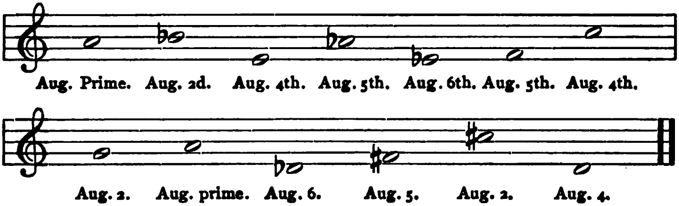
Rule. The Interval next larger than a Major or Perfect — *the letter-name remaining the same* is called Augmented. Hence:



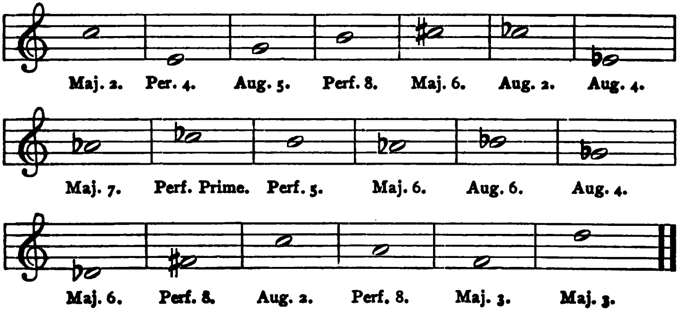
Exercise 5. Analyse the following Intervals and select the Major, Perfect, and Augmented.



Exercise 6. Above each of the following write the Augmented Interval called for:



Exercise 7. Supply the upper tone as required by the name below each of the following:



CHAPTER VI.

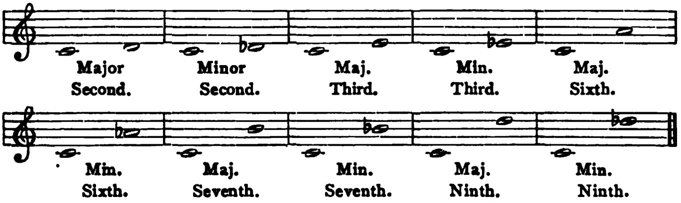
MINOR INTERVALS.

We have learned that the Interval next larger than Major and Perfect is Augmented

The Interval next smaller than Major, the letter name remaining unchanged always (not the next smaller than Perfect) is called Minor.

Hence, as we have the Major 2nd, 3rd, 6th, 7th and 9th so we have the Minor 2nd, 3rd, 6th, 7th, and 9th.

The full list of Minor Intervals and their comparison with Major Intervals may be seen by singing the following: *

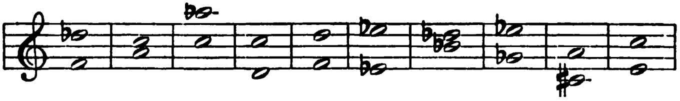


Exercise 8. In the analysis of the following Intervals proceed thus:

(1) assign the proper Number name,

(2) mark all the Major and Perfect Intervals,

(3) mark "Minor" all Intervals that are next smaller than Major.



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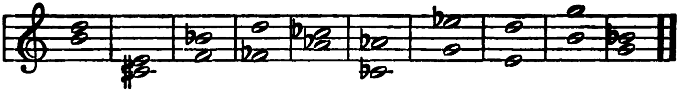
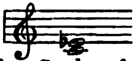
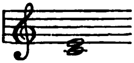
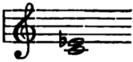
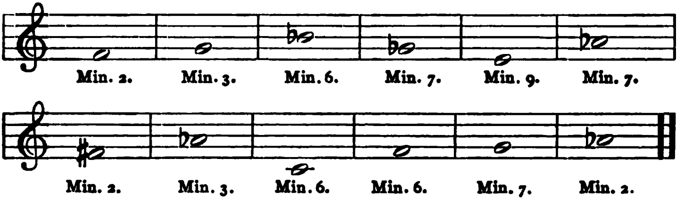
* The following Italian names should be learned. Flat 2 is Rä; flat 3 is Me; flat 5 is Se; flat 6 is le; flat 7 is Te. (ä like a in aim.)
Sharp 1 is Di; sharp 2 is Ri; sharp 4 is Fi; sharp 5 is Si; sharp 6 is Li.



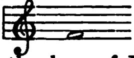
Process. This Interval  is a 3rd. The upper tone E♭ is not in the Major Scale of C. E natural is the third degree of C major. Hence the Major 3rd is  and the given third , next smaller than the Major 3rd, is a Minor 3rd.

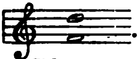
Exercise 9. Construct the following Minor Intervals:

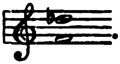


Process. 1. Determine by the given Number name the required upper tone of the Major Scale of the given tone. This will be the degree of the Major Scale indicated by the number.

2. Having found the Major Interval of the given Number name, add the proper chromatic sign to indicate the next lower pitch *not changing the letter name.*

Thus to construct on  a Minor 6th:

1. The 6th degree of the key of F is D and the Major 6th is .

2. The proper chromatic sign to indicate the next lower pitch, *not changing the letter name* is the flat. Hence .

F to D♭ is the required Minor 6th.

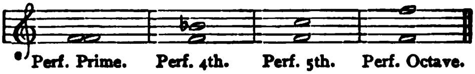
CHAPTER VII.

DIMINISHED INTERVALS.

INTERVALS next smaller than Perfect and Minor are called Diminished.

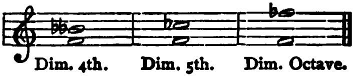
The Perfect Intervals are the Unison, Fourth, Fifth, and Octave.

From F, the Perfect Intervals are:

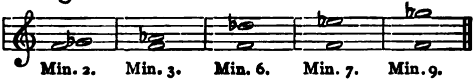


To indicate the Diminished Intervals add the proper chromatic sign before the upper note.

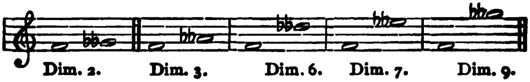
NOTE. The Diminished Prime is of course impossible.



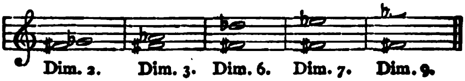
The following are the Minor Intervals:



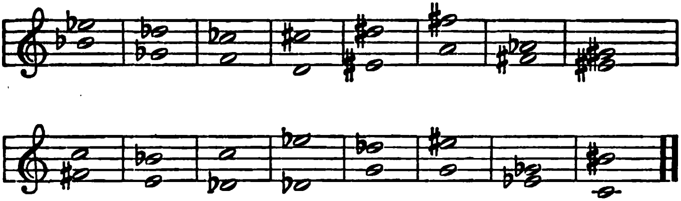
By adding the proper chromatic sign before the upper note, lessening the distance between the two tones by one degree of pitch, the Diminished Intervals result. Thus:



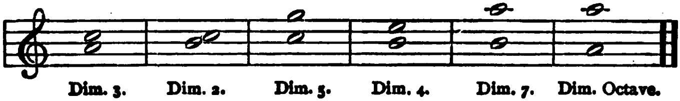
NOTE. The Diminished Intervals may be indicated by placing the chromatic sign that indicates the next higher pitch before the lower note. Thus:



Exercise 10. Analyze the following Intervals, assigning the proper Number name and Specific name.



Exercise 11. By affixing the proper chromatic sign to each of the following, produce the required Diminished Intervals.



CHAPTER VIII.

THE TERMINOLOGY OF INTERVALS.

THE student having practised the analysis and construction of all classes of Intervals will understand the technical terms relating thereto, more fully.

Interval: Difference in pitch between two tones.

Major Interval: An Interval of which the upper tone is found in the Major Scale of the lower tone.

Perfect Interval: The Unison, Fourth, Fifth, and Octave from the Tonic of the Major Scale.

Augmented Interval: The Interval next larger than Major or Perfect retaining the same letter name.

Minor Interval: The Interval next smaller than Major retaining the same letter name.

Diminished Interval: The Interval next smaller than Minor and Perfect, retaining the same letter name.

Sharp: The chromatic sign indicating the next higher pitch (of the same letter name) of the given staff degree.

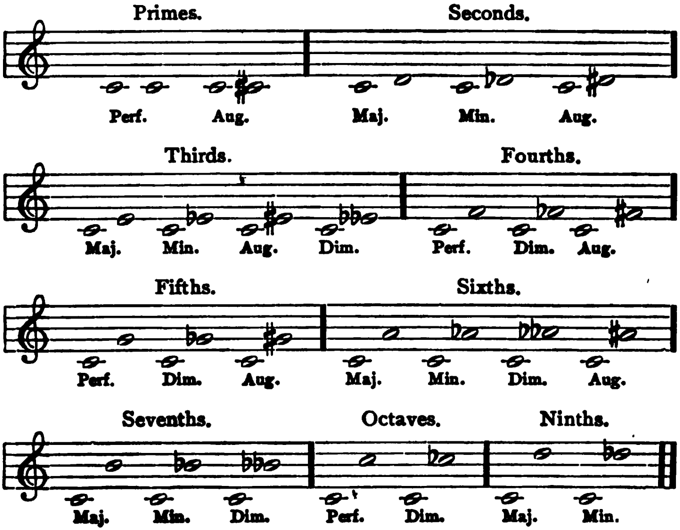
Flat: The chromatic sign indicating the next lower pitch (of the same letter name) of the given staff degree.

The works of the great composers illustrate the possible harmonic and melodic Intervals. The following are of most frequent occurrence as harmonic Intervals:

Primes: Perfect.
Seconds: Major, Minor, Augmented.
Thirds: Major, Minor, Diminished.
Fourths: Perfect, Diminished, Augmented.
Fifths: Perfect, Diminished, Augmented.
Sixths: Major, Minor, Augmented, Diminished.

Sevenths: Major, Minor, Diminished.
Octaves: Perfect, Diminished.
Ninths: Major, Minor.

Exercise 12. Construct on C♯, D♭, D, E♭, E, F, F♯, G, A♭, A, B♭, B, this entire list of Intervals. Thus from C.



CHAPTER IX.

MELODIC INTERVALS.

THE student's knowledge of written Intervals is of little practical value until he knows them intimately with ear and voice.

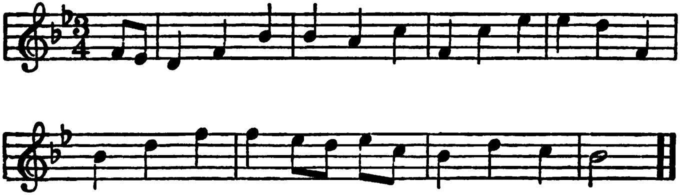
The usual Melodic Intervals are those which lend themselves to easy and natural intonation for the purposes of song. The following Intervals are the most commonly found in Melody:

Primes: Perfect, Augmented.
Seconds: Major, Minor.
Thirds: Major, Minor.
Fourths: Perfect, Diminished, (Augmented).
Fifths: Perfect, Diminished.
Sixths: Major, Minor.
Sevenths: Minor, Diminished.
Octaves: Perfect.

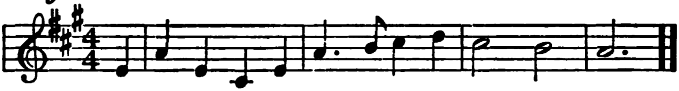
Exercise 13. Sing each of the following Melodies, first taking the pitch of the key-note from the piano or other instrument. Then analyse the Intervals from note to note, throughout the melody.

JOSEPH HAYDN.

a

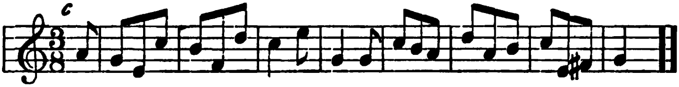


b

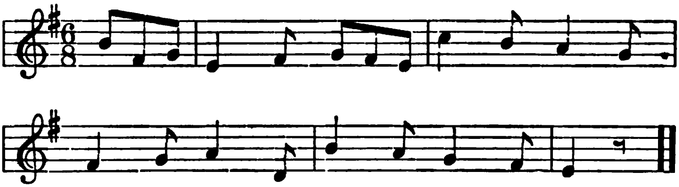


JOHANNES BRAHMS.

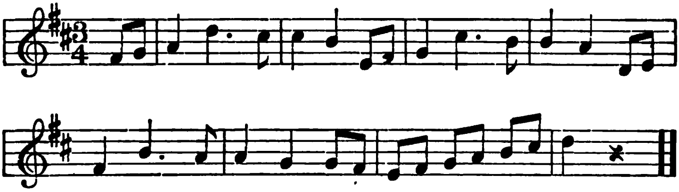
c



d

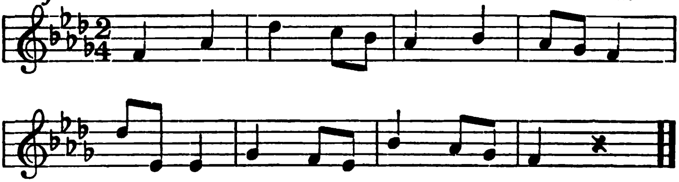


e

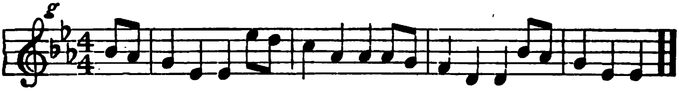


ROBERT FRANZ.

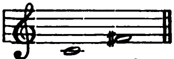
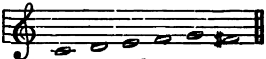
f

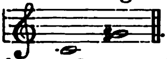
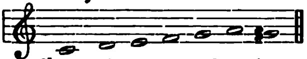
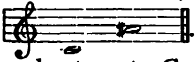
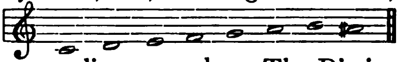


g



The student should learn by persistent practice to sing every Interval in the complete list given in Chapter VIII. To know the Major and Minor scale forms so as to sing them in pure intonation is necessary as fundamental knowledge in acquiring this power.

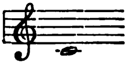
If an Interval is difficult to intone (the lower tone should always be regarded as the Scale tonic), sing diatonically to the nearest Scale degree and take the chromatic tone from that point. Thus:  Sing:  Return from F♯ to C repeating the two pitches until the Interval is clear to the mind.

The Augmented Fifth may be reached in like manner . Sing  and return from G♯ to C, repeatedly. So, too, the Augmented 6th, . Sing  and return to C, as in the preceding examples. The Diminished 4th and Diminished 7th are found in the Harmonic Minor Scale and should be familiar as a part of the student's knowledge of that Scale-form.

Whenever difficulty is experienced in intoning an Interval refer it back to the Scale.

Intervals must be as quickly recognized by the ear as the words of a language are. To gain this familiarity constant practice with the voice is required. Lessons in Tone dictation are indispensible.

The following form of exercise should be repeated and varied until the student can sing and recognize by the ear any Interval sounded.

Exercise 14. 1. Sound the pitch C  (or any pitch in the medium range of the voice).

2. Sing the Scale slowly through one octave, ascending and descending.

3. Having established the Scale in the mind sing, from the Tonic, each of the following Intervals, first approaching it along the Scale line if necessary; afterwards singing the Interval alone:

Major 2nd
Major 3rd
Major 6th
Major 7th
Major 9th

Minor 2nd
Minor 3rd
Minor 6th
Minor 7th
Minor 9th

Augmented 2nd
Augmented 4th
Augmented 5th
Augmented 6th

Diminished 4th
Diminished 5th
Diminished 7th

Perfect 4th
Perfect 5th
Perfect 8th

CHAPTER X.

HARMONIC INTERVALS.

THE two tones of an Interval may be sounded successively or simultaneously. When certain conditions prevail the former are called *melodic*, the latter *harmonic* Intervals. The student will acquire a knowledge of harmonic Intervals more slowly than a knowledge of melodic Interval; but the latter are the gateway to the former.

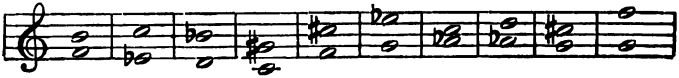
Two orders of Exercises will give the necessary practice in gaining familiarity with harmonic Intervals.

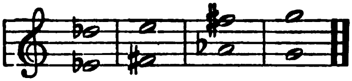
Exercise 15. Sound simultaneously at the piano all the Intervals given in the list in Chapter VIII. Listen intently to the combined effect of the tones.

Exercise 16. Sing both tones of the Interval repeatedly *and very rapidly;* so as to secure as well as may be by the voice the mingling of the tones. Repeat this constantly until the tones sounded together at the piano, and sung clearly by the voice, begin to have the same combined quality.

The teacher should assign dictation lessons in Harmonic Intervals thus: Sound an Interval. The student listens and sings (mentally) the scale from the lower to the upper tone until both are clear to the ear. This practice should be continued until all Intervals are readily and accurately named.

Exercise 17. In the manner suggested let the student analyse and sing the following Intervals. The lower tone is always the Tonic of the Scale to which the Interval must be referred.





These Exercises should be multiplied indefinitely and practiced regularly.

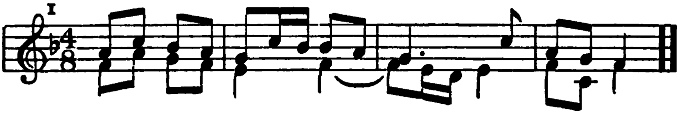
Exercise 18. Name all the Harmonic Intervals of the following selections. PROCESS:

1. Sing the upper Melody throughout and name its Melodic Intervals.

2. In like manner sing the lower Melody.

3. Play both voice parts at the piano — or better still — let them be sung by two voices; listen to each of the two-tone chords. The actual pitch location of these chords should be clearly perceived in the mind.

1



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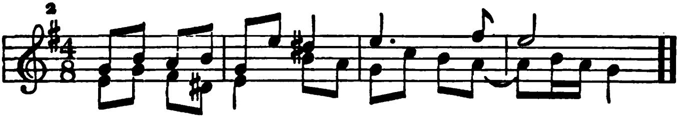

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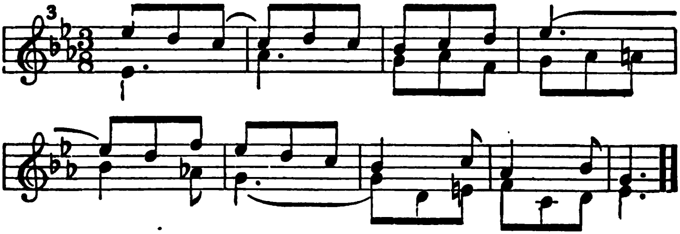

Intervals are also grouped as Consonant or Dissonant.*

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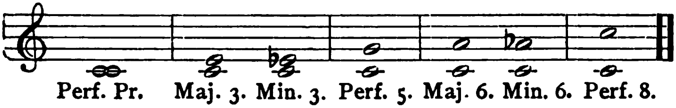
* Inversion of Intervals is presented in the Appendix.

Consonant Intervals are those demanding no other Interval to follow them for Resolution. They are satisfactory, to the ear, in themselves.

A Dissonant Interval demands to be followed by a Consonance to give the satisfaction (Resolution) craved by the ear.

The Consonances are:



All others are Dissonances.

Exercise 19. Analyse the harmonic Intervals of the three Examples of Exercise 18 and state of each in turn, whether it is Consonant or Dissonant.

CHAPTER XI.

REVIEW.

The knowledge of Intervals required in the preceding chapters, especially that requiring practice by ear and voice can come only after much patient study. This must be continued until complete familiarity is gained.

Exercise 20. The following suggested Review may be varied indefinitely by the teacher and student:

1. Write above C♯ a Major 3rd.
2. Write above D♭ a Minor 6th.
3. Write above E♭ a Perfect 4th.
4. Write above E a Perfect 5th.
5. Write above B♭ an Augmented 2nd.
6. Write above G an Augmented 3rd.
7. Write above A♭ an Augmented 4th.
8. Write above F♯ an Augmented 5th.
9. Write above F an Augmented 6th.
10. Write above C a Diminished 3rd.
11. Write above A♭ a Diminished 4th.
12. Write above E♭ a Diminished 5th.
13 Write above B♭ a Diminished 6th.
14. Write above D♭ a Diminished 7th.
15. Write above C♭ a Diminished Octave.
16. Define Interval — Sharp — Flat.
17. Define Major — Minor — Augmented.
18. Define Diminished — Perfect.
19. Define Scale — Key — Mode — Chromatic.
20. Write without signature, adding the proper chromatic signs, the Major Scale of F, E♭, C♯, C♭, through one octave.

21. In like manner write the Harmonic Minor Scale of E♭, D, C, B♭.

22. In like manner write the Harmonic Minor Scale of C, F, G, B, G♯.

23. In like manner write the Melodic Minor Scale of B, G♯, C, F.

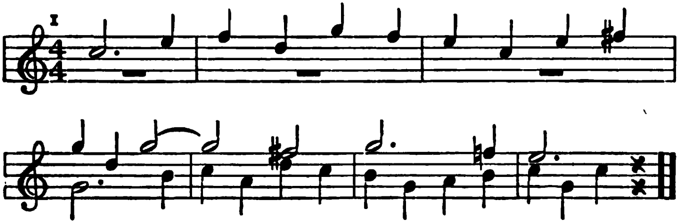
24. Define Consonance. Write three consonant Intervals above A♭.

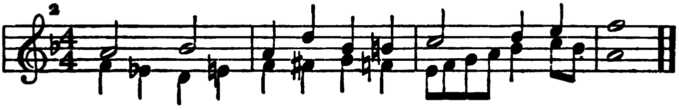
25. Define Dissonance. Write five dissonant Intervals above F.

26. Write from memory all Intervals that occur in the tune America.

27. Name all the melodic and harmonic Intervals in the following excerpts.

G. F. HANDEL.

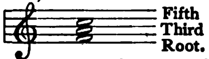




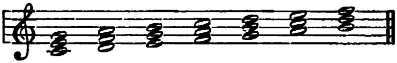
CHAPTER XII.

THE TRIADS.

Music is written for a single voice, or instrument, with or without accompaniment; and for many combinations of voices and instruments. The material of which music is made is tone, in recognizable, orderly chord groups. The simplest chord group is the Triad, or three tone chord.

The Triad, or three tone chord, consists of fundamental (root), third, and fifth. Thus: 

A Triad may be constructed upon every degree of the Scale, Major and Minor. Upon the Major Scale tones the Triads of the Key, here C Major, are these:



These seven Triads occur in exactly the same form in every Major Key. Our knowledge of Intervals permits us to analyse these Triads, to ascertain their individual structure, and to classify them.

The trained ear will detect — when these Triads are sounded — that there are not seven entirely different Triads in the Major Key, but that there are three; and analysis proves that the ear is correct.

Exercise 21. Write the Triads of the Major Key of B♭, E, F, G, and A as above, and below each Triad indicate its kind of 3rd and 5th, from the fundamental. Thus, the Triad on C is analysed as follows, C to E, major 3rd; C to G, Perfect 5th. And the Triads on the succeeding scale degrees are found to contain the following Intervals.

The Triad on —

D has a Minor 3rd D-F and a Perfect 5th D-A.
E, a Minor 3rd E-G and Perfect 5th, E-B.
F, a Major 3rd F-A and Perfect 5th, F-C.
G, a Major 3rd G-B and Perfect 5th, G-D.
A, a Minor 3rd A-C and Perfect 5th, A-E.
B, a Minor 3rd B-D and Diminished 5th, B-F.

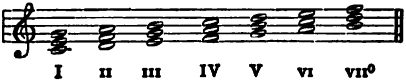
These seven Triads classified according to their interval content appear as follows:

Major 3rd and Perfect 5th on C, F and G.
Minor 3rd and Perfect 5th on D, E and A.
Minor 3rd and Diminished 5th on B.

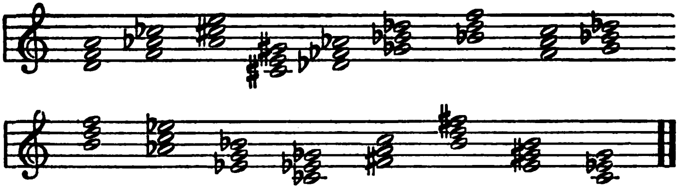
Therefore, as the Triads of every Major Scale are the same, the preceding classification may be expressed thus:

Major 3rd and Perfect 5th, or Major Triad, on the 1st, 4th, 5th degrees.
Minor 3rd and Perfect 5th, or Minor Triad, on the 2nd, 3rd, 6th degrees.
Minor 3rd and Diminished 5th, or Diminished Triad, on the 7th degree.

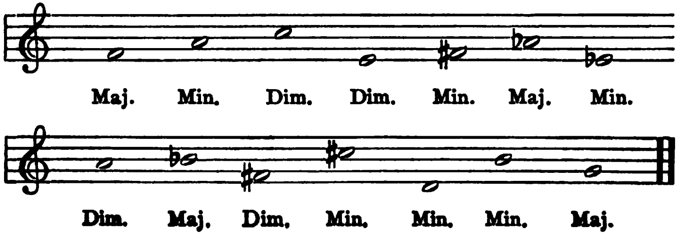
For purposes of ready description the Triads are indicated by Roman numerals. A large numeral indicates a Major Triad, a small numeral indicates a Minor Triad, and a small numeral with a cipher to the right indicates a Diminished Triad. Thus for C Major:



Exercise 22. Analyse each of the following Triads and add the abbreviation Maj., Min. or Dim. as the case may be:



Exercise 23. Construct upon each of the following fundamentals the required Triad by adding the 3rd and 5th.

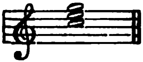


CHAPTER XIII.

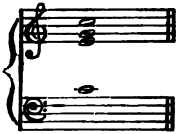
THE TRIADS. (*Continued.*)

The literature of music presents an infinite number of compositions constructed almost, if not quite, of Triads alone. Chorals, Hymns, Folk Songs and many other forms make an immense literature written in this manner.

While the Triad consists of but three tones, it is usually employed as the basis of four-part writing, that is, as music for four voices. The fourth voice is secured by doubling (repeating) one of the tones of the Triad. This is usually the root or fundamental.



The Triad for three voices.

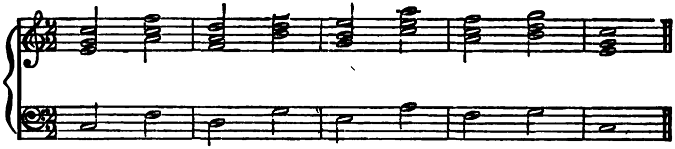


The Triad for four voices. The Root doubled.

The four-voiced arrangement of Triads presupposes the use of the Bass, Tenor, Alto, and Soprano.

The first practice in the orderly arrangement of Triads in four-voiced writing will be presented as a combination of four Melodies; of which one, the Bass, is given as subject.

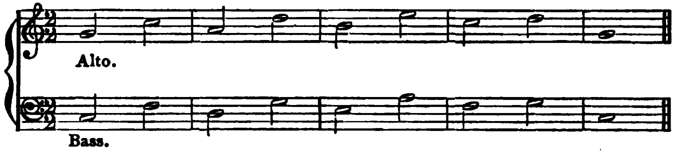
Each tone of the given Bass Melody is the fundamental of a Triad. The Triads must be written above the Bass in close position, the aim being to have as little motion as possible in the three upper parts. The reason for securing this smooth progress of the three upper voices is obvious from the following example, in which the upper voices move as much as the Bass does.



The impression made by such a progression is that it is restless, and uneven. Furthermore the sensitive ear will detect two other faults.

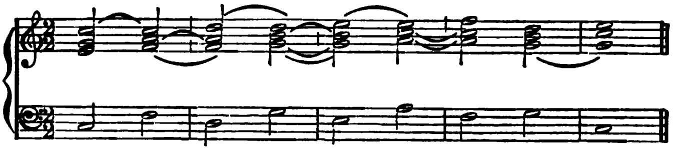
1. The Bass and the Soprano sing the same Melody in octaves; hence one voice is wasted.

2. The Bass and Alto sing in fifths, and the effect is bad, as the student will discover by playing these two parts alone.



To avoid these bad effects certain laws of progression must be observed which will insure the chords moving in such manner that neither the faults above committed occur, namely; consecutive octaves and consecutive fifths; for the effect of either is bad even for two successive chords.

The following illustrates the desired smooth progression.



The laws which bring about this are the following:

1 Tones common to two consecutive chords must remain

in the same voice part or parts. In the preceding Example these common tones are tied.

2. When no common tones exist between two consecutive chords the upper voices must move in the opposite direction to the motion of the Bass. See measure four of the preceding Example.

By following these two rules, the student will succeed in harmonizing the basses of this Chapter without committing either of the errors above mentioned.

In order to simplify the first steps in harmonizing Basses with Major Scale Triads observe the following:

1. Having copied the given Bass, sing it until it is thoroughly impressed on the mind.

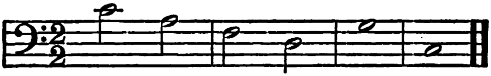
2. Note every skip in the Bass (a skip in this sense is the Interval of a 3rd, 4th, 5th, and 6th).

3. Note the steps in the Bass.

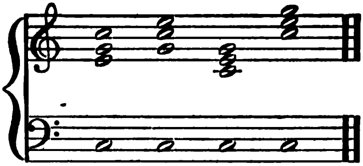
4. When the Bass skips there will be common tones in the two Triads. If the Bass skips a 3rd or 6th there will be two common tones; if it skips a 4th or 5th there will be one common tone.

5. When the Bass steps there will be no common tones and the three upper voices must move in opposite motion to the Bass.

Exercise 24. Harmonize the following Bass, using Triads of the Major Scale:



As a Triad has three tones it may take one of three possible positions, as to the Soprano, thus:



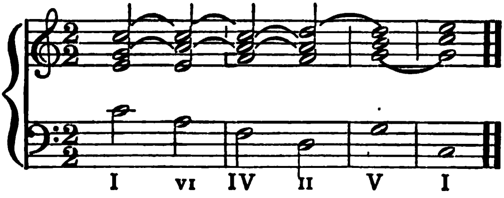
When the position of the octave (in the Soprano) is desired the *first* bass note of the Exercise is marked 8 or, carrying no numeral, 8 is implied. If the position of the Triad with Third (in the Soprano) is desired, the *first* bass note of the Exercise is marked 3. In like manner, when the fifth (in the Soprano) is desired, the *first* bass note of the Exercise is marked 5. In every case the student will select the Octave, Third, or Fifth position of the Soprano that secures a medium vocal range for all the parts and which does not separate the three upper parts by too great a distance from the Bass.

PROCESS:

1. Sing the Bass.
2. Add the Roman Numeral under each Bass tone.
3. Note the Intervals in the Bass.

From C to A, 3rd. skip, hence two common tones.
From A to F, 3rd. skip, hence two common tones.
From F to D, 3rd. skip, hence two common tones.
From D to G, 4th. skip, hence one common tone.
From G to C, 5th. skip, hence one common tone.

The Bass harmonized appears as follows:



The ties indicate the presence of a tone common to two or more consecutive chords.

The student should play this exercise at the piano listening intently to the effect of each individual chord and to the effect of the progression of the chords from the first (a chord of rest) through the following chords (creating unrest), to the final chord which again is a chord of rest.

The following practice must be observed faithfully with every Exercise written:

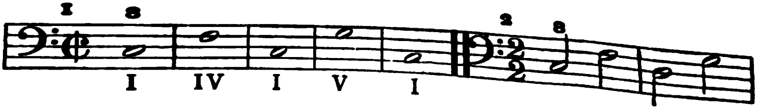
1. Play the Bass, Tenor, Alto and sing the Soprano.
2. Play the Bass, Tenor, Soprano and sing the Alto.
3. Play the Bass, Alto, Soprano and sing the Tenor.
4. Play the Tenor, Alto, Soprano and sing the Bass.

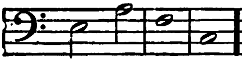
All written work should be transposed to other Major keys. To simplify this, write beneath the Bass of the Exercise to be transposed the Roman numerals indicating the Triads; then play first the Bass in the new key, finally all four parts.

As no step-wise progression occurs in any of the following Basses, common-tones will be found in every consecutive pair of chords.

1. Sing the Bass.
2. Add the Roman numerals (see No. 1).
3. Each Exercise of this group should be harmonized in three ways, that is, the first chord beginning, in turn, on Octave, Fifth, and Third.

Exercise 25. Harmonize the following Basses:





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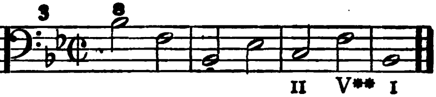

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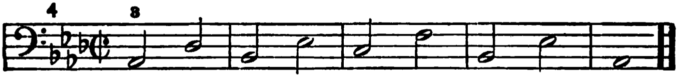

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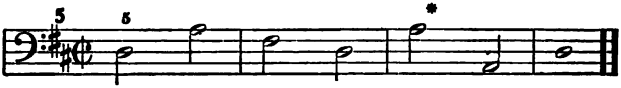

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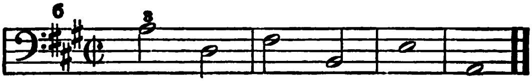

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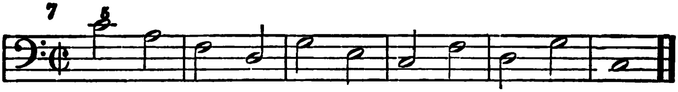
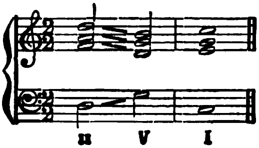


* When the Bass skips an octave the Triad need not retain the same position in both chords but may move, if desirable, to attain a better pitch location.

** When the Cadence-group (see Chapter XVI) is II V I, the Common-tone between II and V *need not be retained.* The bass skips up from II to V. Let the upper parts move contrary. The cadence is more satisfactory. Thus:



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Each of
inversions & also
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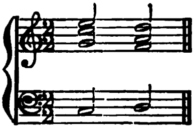
p 37.

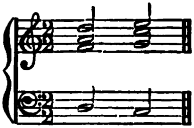
CHAPTER XIV.

BASSES WITH STEP-WISE PROGRESSION.

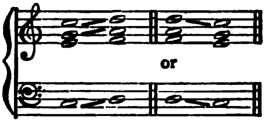
The Basses given in Chapter XIII contain no step-wise progressions. Reviewing the Rule already given for the step-bass we know that the three upper parts must move contrary to the direction of the Bass. Thus if the Bass steps up, the upper parts move down.



Conversely if the Bass steps down the upper parts must move up.



The purpose of this, the employment of contrary motion is to avoid the consecutive fifths and octaves which otherwise result:

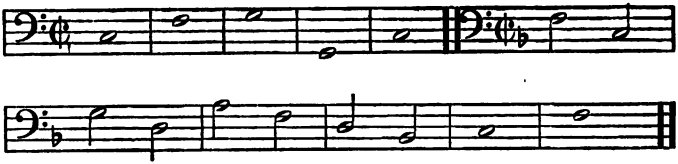


Exercise 26. Harmonize the following Basses, observing the Rules already given. Sing the Bass. When correctly written transpose each Exercise into several keys.

✓

1

2



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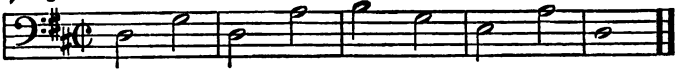

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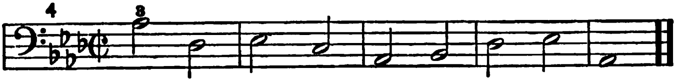

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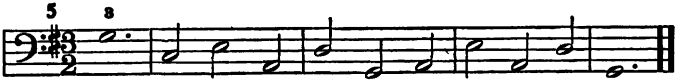

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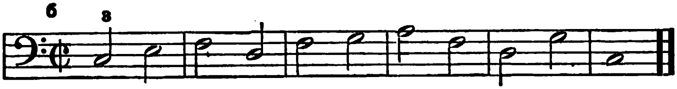

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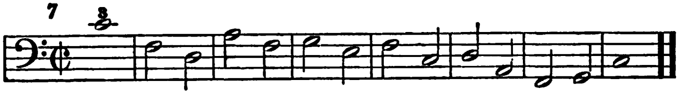

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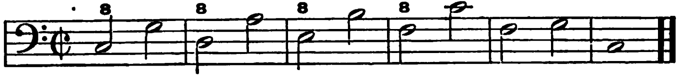

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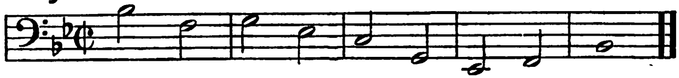

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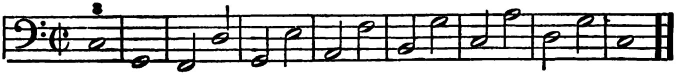

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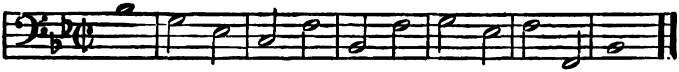

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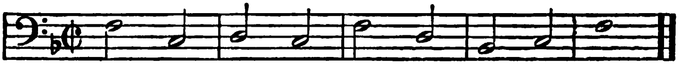

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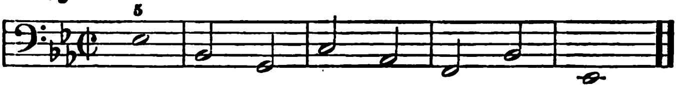

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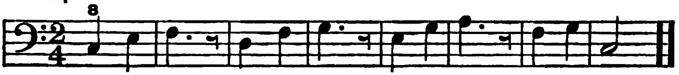


Remarks on the Preceding Exercises.

Nos. 1, 2, 4, and 12 should be written in all three positions.

Nos. 3 and 9, in the opening positions of 8 and 3.

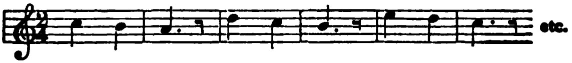
Nos. 5, 6, 7, 13 and 14, as indicated by the numeral over the first bass-note.

No. 10 should begin on E in the Soprano, first line, *not* fourth space.

No. 11, in the opening positions of 8 and 5.

In No. 10 the student will, in singing the Bass, observe the Sequence in measures 3, 4, 5, 6, 7. This sequence permits the use fundamentally of the Triad on the Leading tone (vii°). It is usually not employed fundamentally, reasons for which will be given later.

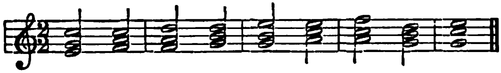
In No. 14 observe the two-measure motive, in Sequence. To carry out the Sequence in the upper parts consistent with its progression in the Bass, certain common tones need not be retained. Hence, the Soprano of No. 14 will proceed thus:



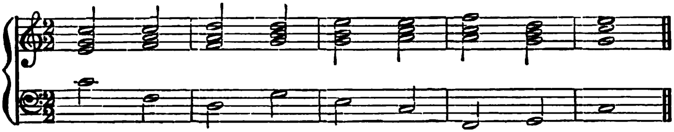
CHAPTER XV.

THE MAJOR SCALE TRIADS WITH GIVEN SOPRANO.

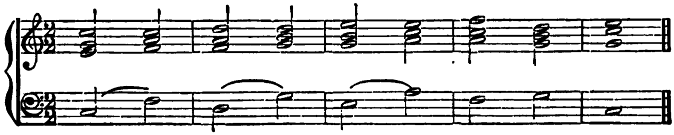
PLAY the following at the piano and study each Triad, arranging its tones mentally, in the original order of Root, 3rd, and 5th. Name the Root of each and write its Roman numeral. This Root placed in the Bass will make the four-part structure complete.



In writing a Bass from the given upper parts care must be taken to write it so as to avoid awkward motion and extreme compass. Thus, while the following Bass supplies the correct roots for the Triads above, the Bass itself is a poor Melody. The Intervals are awkward, the skips in the same direction are long, and the compass is extreme:



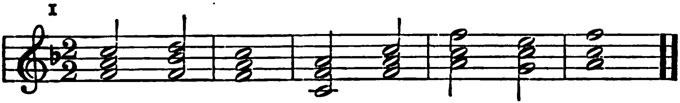
Careful arrangement of these tones will produce a much more natural melody, as the progression given in the following Example shows:



This arrangement presents no awkward motion. The groups of two tones, marked with the slur line, are in agreeable sequence, and the compass of the melody is normal.

Exercise 27. In like manner study out the Bass of each of the examples following; rearrange the Bass until the best possible melody has been secured.

1



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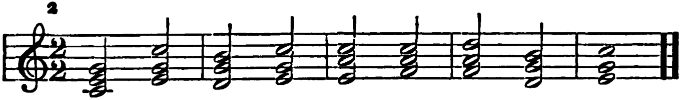

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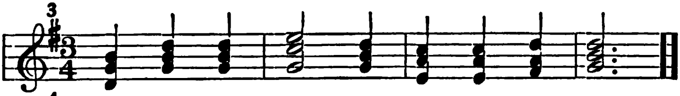

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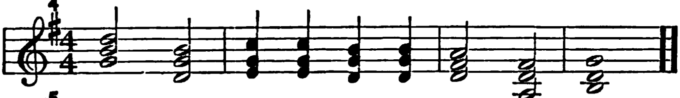

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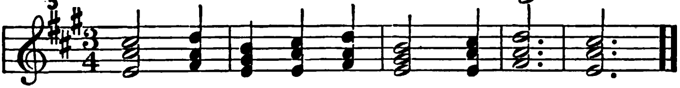
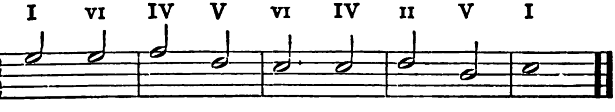


When the Bass has been written, transpose these Exercises into several other keys.

Exercise 28. The following Exercises present the Soprano alone. The numeral over each note indicates on what degree of the scale the Triad is constructed which contains the Soprano tone. First write in the Alto and Tenor; then add the Bass. Observe particularly: Compass, Intervals, and Sequence.

1



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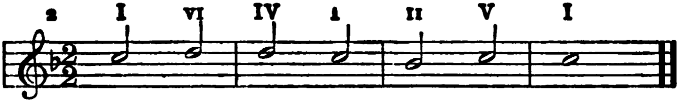

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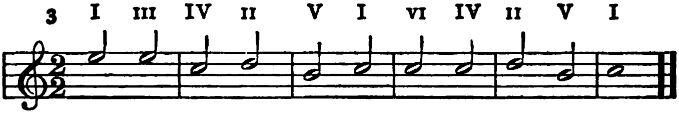

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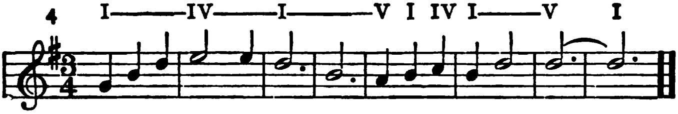

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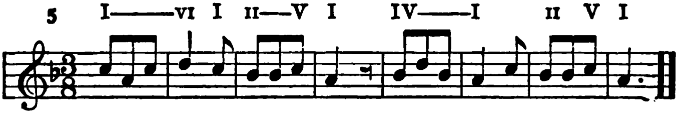


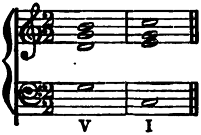
The practice must never be abandoned of playing three parts and singing the fourth.

CHAPTER XVI.

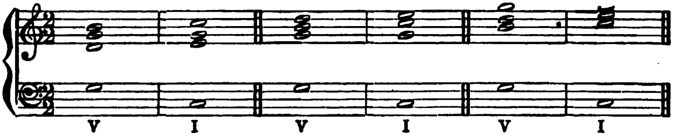
CADENCES.

The word Cadence comes from the Latin *cado, cadere, to fall*, and originally had reference to the falling of the voice, in speech, upon its tonic or natural pitch. In music, a Cadence is an approach to the tonic chord as close of a harmonic or melodic progression.

The most common Cadence is the progression of the Dominant Chord to the Tonic Chord, thus:

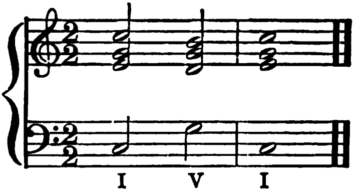


This Cadence is called the Authentic. There being three tones in the Triad, there result three positions of the Authentic Cadence, thus:

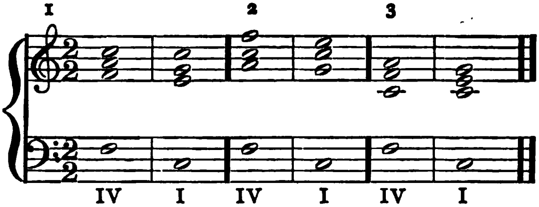


Of these forms the first is most satisfactory because it ends on the Tonic of the key in the Soprano. It is therefore called the Perfect Authentic Cadence. The second and third forms are frequently used and are always selected by the composer to secure the special unfinished effect they give. They are called the Imperfect Authentic Cadences.

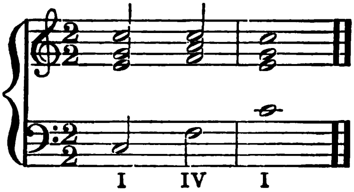
Exercise 29. The following group, illustrating the Authentic Cadence, should be written in every Major key and in all three positions; and should be played from memory in all Major keys.



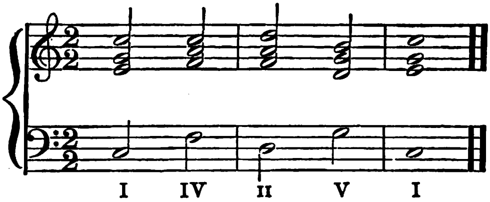
The Plagal Cadence consists of the progression of the Triad on IV to the Tonic. This is the progression to the Tonic through the under-dominant chord. Like the Authentic Cadence it has three positions of which the first is most conclusive and is known as the Perfect Plagal Cadence. The second and third are known as the Imperfect Plagal Cadences.



Exercise 30. Write the following group in all Major keys and in all three positions of the chord. This should be played from memory in all Major keys.



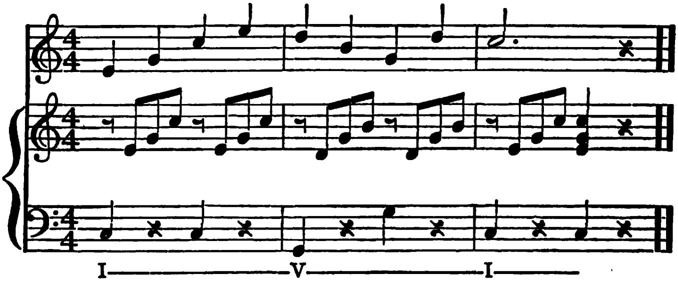
Exercise 31. In like manner write and play the following in all Major keys and in all three positions. This is the Authentic Cadence in a larger group.



The Triads I, IV, V are invariably used in Cadence groups. For this reason they are called the Primary Triads of the key.

The remaining Triads (ii, iii, vi, vii°) are called the Secondary Triads.

Exercise 32. These three Cadence groups should also be played in all positions and in every key on the following formula. The voice takes the upper part and the accompaniment is made up of the Triads.



It is only by continuous and ever increasing practice with voice and piano that these groups will become thoroughly familiar.

CHAPTER XVII.

REVIEW.

THE terminology of Intervals includes the many English words which should be carefully studied in conjunction with the written and dictation work assigned in the preceding chapters. Then these terms should be defined. In all cases the student should look up for himself the root-meaning. In no other way can he secure a complete idea of the application of a technical term. The terms Sequence, Cadençe, and Chord have an original meaning which it is essential to know before one can fully grasp their application to the things, effects, and relations with which they are used.

The teacher and student can multiply and vary review questions of the following order until all the activities involved are touched upon.

Review.

1. Write the Dominant Triad of each of the following keys: C, F♯, G♭, E♭, A♭, B, B♭.

2. Write the Subdominant Triad of each of the following keys: A♭, C, B♭, D♭, C♯, D, E.

3. Write the Triad of the Mediant of each of the following keys: C♯, A♭, F, B, E, G♭.

4. In what Major keys is the Triad C-E-G found? D-F-A, E-G-B, G-B-D?

5. On what degrees of the Major Scale do Major Traids occur?

6. On what degree in Major is the Diminished Triad found?

7. In what key do we find each of the following Triads? F♯-A-C, E-G-B♭, C-E♭-G♭, G-B♭-D♭?

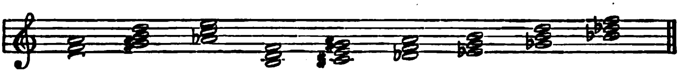
8. Construct a Major, Minor, and Diminished Triad on each of the following fundamentals: A, B♭, D♭, E, F, G♭, E♭, C.

9. Define the terms Authentic, Plagal, Dominant (give the root-meaning of these words).

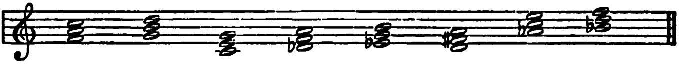
10. Write the Authentic Cadence in B♭, E♭, C♯, F♯, in all three positions.

11. Write the Plagal Cadence in F, C, F♯, C♯, G♭, C♭, in all three positions.

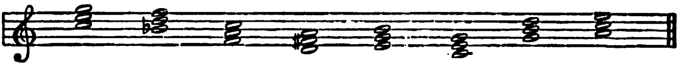
12. Add the proper chromatic sign or signs to indicate Major Triads; do not change the fundamental.



13. Add the proper chromatic sign or signs to indicate Minor Triads; do not change the fundamental.



14. Add the proper chromatic sign or signs to indicate Diminished Triads; do not change the fundamental.

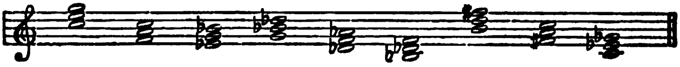


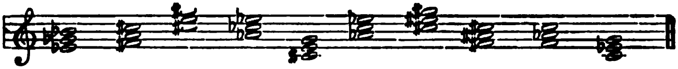
15. What tone of the Triad is doubled in four part writing?

16. Give the root-meaning of the words Soprano, Alto, Tenor, Bass.

17. What is the average compass of each of these four voices in choral work?

18. Analyse each of the following Triads:





19. What are the Primary Triads? Why are they so-called?

20. Write the Secondary Triads of E♭, A♭, B♭, G.

21. Of what Major Triad is each of the following the Third (find Root and Ffth)?

E. A. C. C♯. F. F♯. G.

22. Of what Minor Triad is each of the following the Fifth (find Root and Third)?

A. E. B. F♯. G♯. C.

23. Of what Diminished Triad is each of the following the Third (find Root and Fifth)?

D. A. G. B. E♭.

24. Write the following Triads, according to the given Scale degree:

Of the Sixth degree of B♭ major,
" " Third " " A♭ "
" " Second " " E♭ "
" " Fourth " " C "
" " Seventh " " A "
" " Fifth " " G "

CHAPTER XVIII.

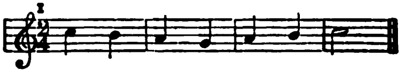
MAJOR SCALE MELODIES.

In order to quicken the ear and to stimulate the creative faculty the student should make it a daily practice to write melodies of a definite order, until he can think out a Phrase or Period or longer Form and write it after having composed it in the mind.

In conjunction with each new subject of this book sufficient work in Melody will be given to aid the student in acquiring the necessary facility in tone-thought to enable him ultimately to hear understandingly what he writes and to see clearly what he hears.

In the first lessons the Melodies are entirely diatonic, that is, they are to be constructed entirely by the step-wise process. This form of Melody writing gives practice merely in weaving the Major Scale or a portion of it into an infinite number of patterns. The following melodies are types of those to be constructed by the student.

1



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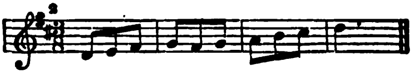

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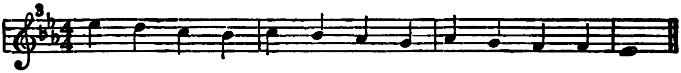

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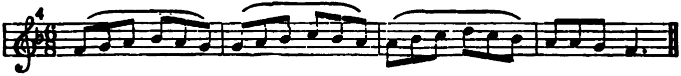


Analyse these Melodies in the following manner:

1. Sound *do* (Tonic) at the piano and sing the Melody slowly and with the accent sufficiently emphatic to make the mensural units stand out distinctly.

2. Observe that the Melody begins on the Tonic (*do*) and ends on the Tonic (*do*).

3. The end tones (Cadence) are always so brought about that the final tone falls upon an accent.

4. In meters of 2 ($\frac{2}{2}$, $\frac{2}{4}$) the final tone is the first beat of the measure.

5. In meters of 3 ($\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$) the final tone is the first of the measure.

6. In meters of 4 ($\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$) the final tone may be the first or third beat of the measure.

7. In meters of 6 ($\frac{6}{4}$, $\frac{6}{8}$) the final tone may be the first or fourth beats of the measure.

8. The Melodies contain no skips.

9. The Melodies are made interesting by the use of Sequences (see No. 4).

10. Only notes of the *beat* value are used (*i.e.* no divided beats, triplets, etc.).

11. No chromatics are used.

12. Each Melody is four measures long and does not rest until the final tone is reached.

The student will note that the Melody line may take the following directions.

1. It may proceed from the upper *do* to the lower *do*.

2. From the lower *do* to the upper *do*.

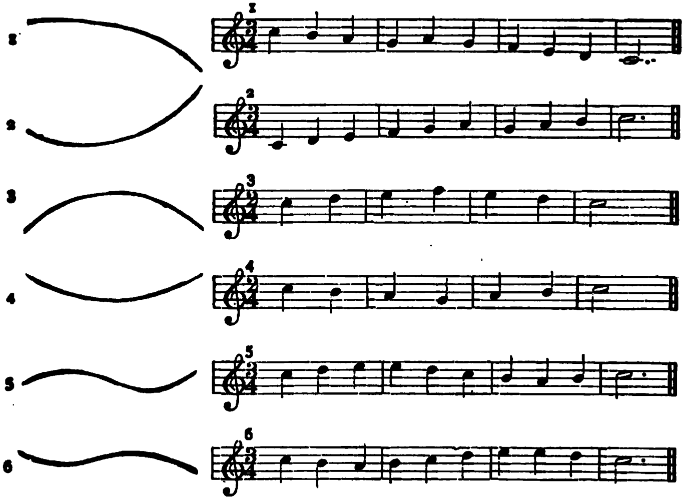
3. It may lie entirely above the Tonic.

4. Or entirely below the Tonic.

5. It may rise from the Tonic, fall below it and rise to it at the end.

6. Conversely it may fall from the Tonic rise above it and fall to its tone of rest.

The following figures will illustrate these possible directions:



Having familiarized himself with the models given in this Chapter the student should write an abundance of Melodies until he has secured the power to think out the Melody completely before writing it. At first he will find that he will form and write the Melody note by note.

Melodies which begin, proceed, and rest in the final measure on the Tonic of the key are called Phrases.

Exercise 33. Write the required Melodies using these keys and meters; each melody four measures long.

1. In C Major $\frac{2}{2}$. 4. In D♭ Major $\frac{3}{4}$.
2. In C Major $\frac{2}{4}$. 5. In D♭ Major $\frac{3}{8}$.
3. In D♭ Major $\frac{3}{2}$. 6. In D Major $\frac{4}{2}$.

7. In E♭ Major $\frac{4}{4}$.
8. In E Major $\frac{4}{8}$.
9. In F Major $\frac{6}{4}$.
10. In F♯ Major $\frac{6}{8}$.
11. In G♭ Major $\frac{2}{2}$.
12. In G Major $\frac{2}{4}$.
13. In A♭ Major $\frac{3}{2}$.
14. In A Major $\frac{8}{4}$.
15. In B♭ Major $\frac{4}{2}$.
16. In B Major $\frac{4}{4}$.
17. In C♯ Major $\frac{4}{6}$.
18. In C♭ Major $\frac{2}{8}$.
19. In C♭ Major $\frac{3}{8}$.
20. In C♯ Major $\frac{4}{8}$.

The student should analyse several familiar melodies noting that the diatonic process is employed to a much greater extent than the skip process. Thus, in the tune *America* only three skips occur and one of these is between the Phrases.

The following well-known hymn tunes should be analyzed.

The diatonic process will be found to obtain in all of them to a very great extent.

1. Ach Gott und Herr,	(Haupt, page 1).
2. Aus tiefer Noth,	(Haupt, page 12).
3. Fröhlicher soll mein Herze springen,	(Haupt, page 39).
4. Nun danket Alle Gott,	(Haupt, page 74).
5. Now the Day is over,	Joseph Barnby.
6. O Paradise,	Joseph Barnby.

CHAPTER XIX.

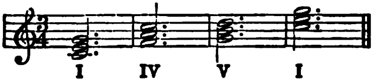
MELODY FROM MAJOR SCALE TRIADS.

By continuing the practice given in the preceding Chapter the student will become familiar with the contour of Melody. The Melodies themselves will be, however, but twinings of the Major Scale and the student will not be aware of their harmonic content except in the first and final measures.

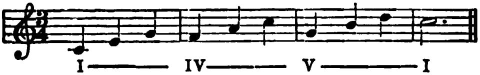
Melodies may be constructed from Triads, giving a definite harmonic suggestion. The Triads may be expressed in the form of Melody in many ways. As a model let us write a four measure Melody placing:

In measure 1 the Tonic chord,
In measure 2 the Subdominant chord,
In measure 3 the Dominant chord, and
In measure 4 the Tonic chord ending properly on the accented part of the measure.

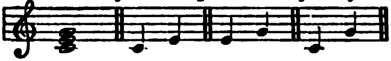
Let us select the key of C Major, $\frac{3}{4}$ meter. Our preliminary sketch will be as follows:

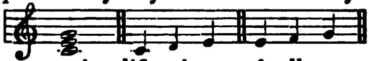


These chords may be spelled out melodically as follows:



This is harmonically clear but the Melody is not compact and it is composed almost entirely of skips. The following rules will assist us in avoiding both these faults:

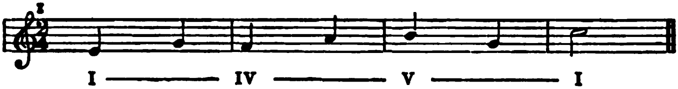
1. A Triad may be expressed by any *two* of its tones used alone: 

2. A Triad may be expressed by any two of its tones joined by the intervening tone: 

This permits much greater simplification and allows us to write in a more compact manner.

The following Melodies all based on the chord succession I, IV, V, I illustrate some of the possible ways of spelling these chords in such manner as to secure an easy natural melodic progression.

1



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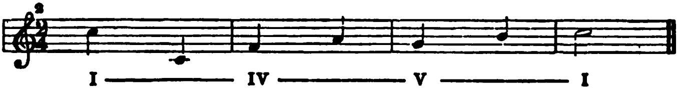

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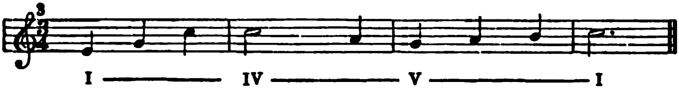

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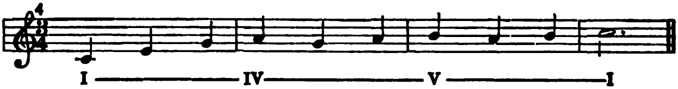

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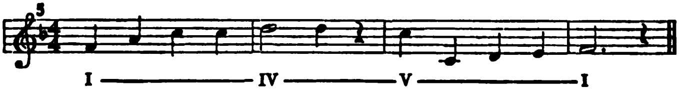

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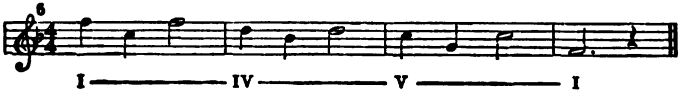
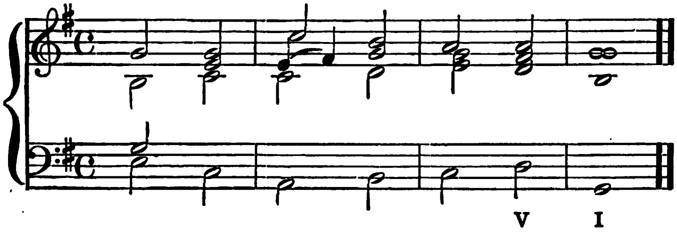


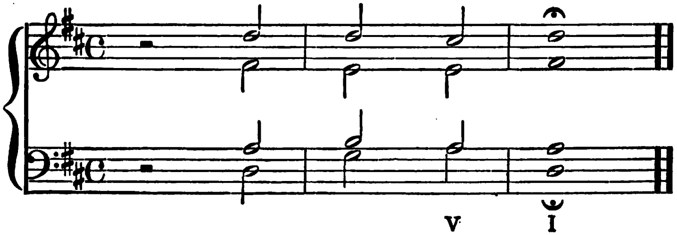
Exercise 34. Study the preceding melodies carefully and write similar Examples in various keys and meters. (See the list of keys and meters given in Chapter XVIII.)

The following illustrations of the Cadences should be carefully analysed: (Last two chords only).

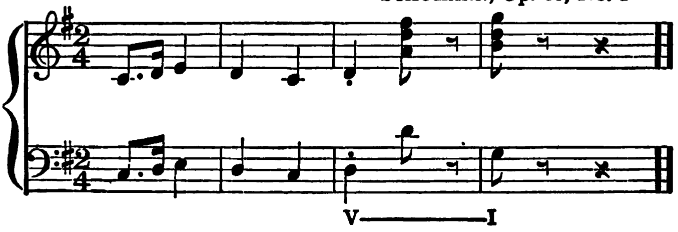
Haupt, Choralbuch



Idem



Schumann, Op. 68, No. 2

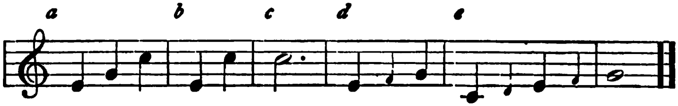


CHAPTER XX.

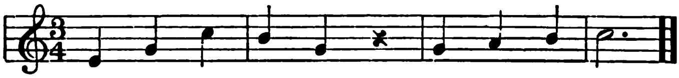
ANALYSIS OF MELODY.

Exercise 35. Sing, or play, the following Melodies and analyse their chord-formation. Remember that the Triad may be expressed

1. By all its tones. (See a.)
2. By any two of its tones. (See b.)
3. By a single tone. (See c.)
4. By two (or three) tones, joined by the intervening tone. (See d and e.)



1



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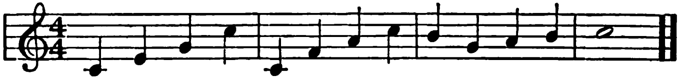

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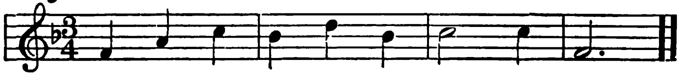

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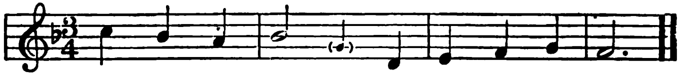

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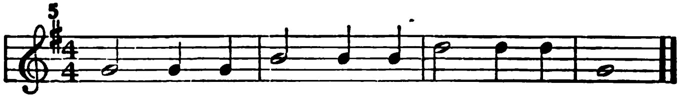

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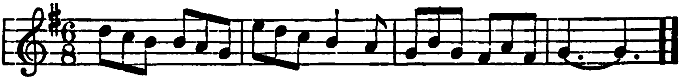

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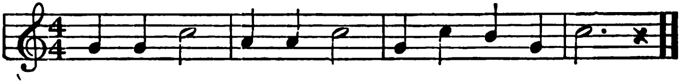

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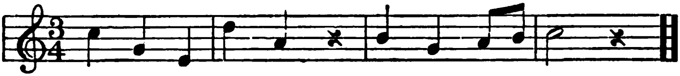

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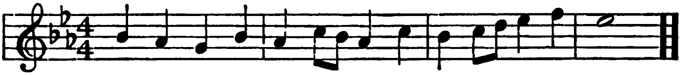

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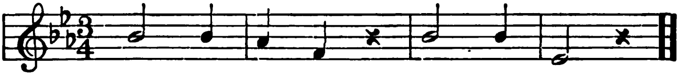


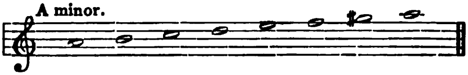
The student should collect similar Melodies from many sources and analyze them from the knowledge he gains in his expanding chord-vocabulary.

CHAPTER XXI.

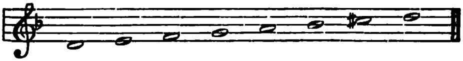
THE HARMONIC MINOR SCALE.

As the basis of chord connections in Minor the Harmonic form of the Scale is most generally used. Thus:

A minor.



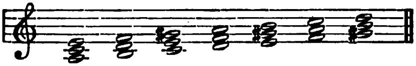
D minor.



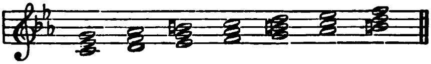
The pupil should refer to this Minor Scale form given in the Appendix and sing it in all keys within the compass of the voice.

As in Major, so in Minor, a Triad may be built upon each Scale degree. Thus, in A and in C Minor the Triads are:

A minor.



C minor.



By applying our knowledge of Intervals we can analyse these chords to ascertain, in the case of each, the Interval of 3rd and 5th from the fundamental. We find that:

The Triad on the first degree has a Minor 3rd, and a Perfect 5th.

The Triad on the second degree has a Minor 3rd, and a Diminished 5th.

The Triad on the third degree has a Major 3rd, and an Augmented 5th.

The Triad on the fourth degree has a Minor 3rd, and a Perfect 5th.

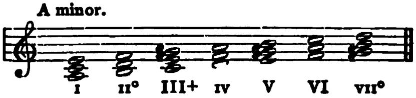
The Triad on the fifth degree has a Major 3rd, and a Perfect 5th.

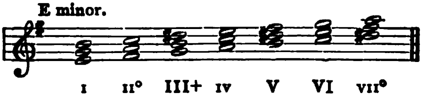
The Triad on the sixth degree has a Major 3rd, and a Perfect 5th.

The Triad on the seventh degree has a Minor 3rd, and a Diminished 5th.

One Triad of this group does not occur in Major, that on the third degree, consisting of a Major third and Augmented fifth. This is peculiar to the Minor mode. It is called the Augmented Triad.

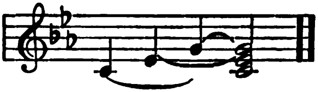
We indicate these Triads by Roman numerals thus:





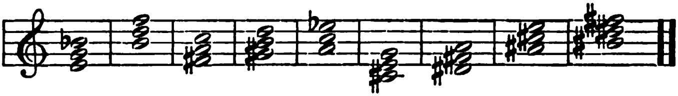
The Triads in Minor are classified as follows:
Minor Triads on the first and fourth degrees,
Major Triads on the fifth and sixth degrees,
Diminished Triads on the second and seventh degrees,
The Augmented Triad on the third degree.
This is true for all Minor keys.

Exercise 36. Sing all the Minor Scale Triads in several keys. First sing them slowly, giving strict attention to the Intervals melodically. Then sing the three Triad tones more rapidly, endeavoring to keep all three tones in mind so that their combined effect becomes evident to the ear. Thus:

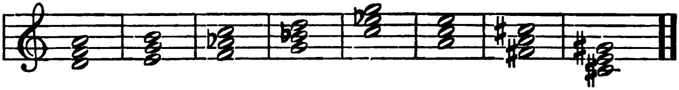


Combine this voice practice with listening to the Triads sounded on the piano or played on a violin. This practice should serve as the basis of Dictation Lessons which should be continued until the student can instantly recognize the form of Triad sounded.

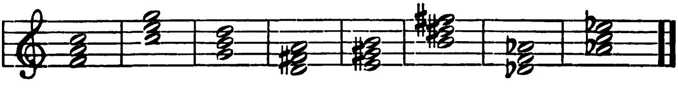
Exercise 37. In what Minor key does each of the following Diminished Triads occur (*a*) as second degree (II°), (*b*) as seventh degree (VII°)?



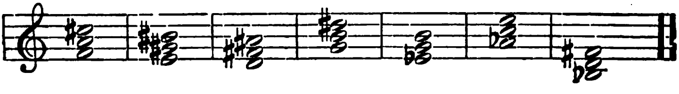
Exercise 38. In what Minor key does each of the following Minor Triads occur as first degree (I), as fourth degree (IV)?



Exercise 39. In what Minor key does each of the following Major Triads occur as fifth degree (V) as sixth degree (VI)?



Exercise 40. In what Minor key does each of the following Augmented Triads occur as third degree (III^+)?



Exercise 41. Construct a Minor Triad (Minor 3rd and Perfect 5th) on C♭, D, D♭, B, A♭.

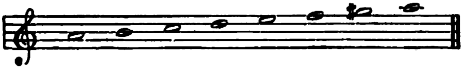
Exercise 42. Construct a Diminished Triad (Minor 3rd and Diminished 5th) on A♭, A, G♭, F, B.

Exercise 43. Construct an Augmented Triad (Major 3rd and Augmented 5th) on F, F♯, G, A♭, C.

CHAPTER XXII.

THE TRIADS IN MINOR.

FROM the Tonic of a Minor Scale to each tone above, in order, the following Intervals occur. Thus, in A minor:

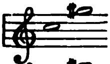


From A to B is a Major 2nd.
From A to C is a Minor 3rd.
From A to D is a Perfect 4th.
From A to E is a Perfect 5th.
From A to F is a Minor 6th.
From A to G♯ is a Major 7th.
From A to A is a Perfect Octave.

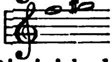
These Intervals are the same in all Minor keys.

Examining the Intervals within the Scale we find three that do not occur in Major, namely:

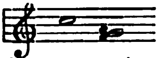
From the 3rd to the 7th degree, an Augmented 5th.



From the 6th to the 7th degree, an Augmented 2nd.



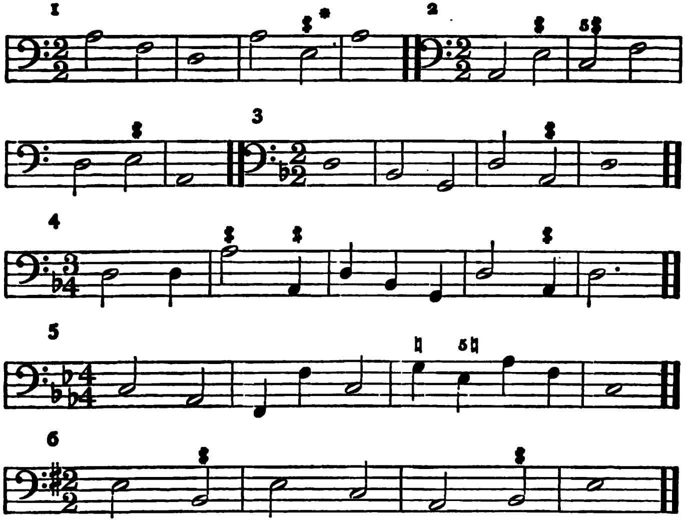
From the 3rd down to the 7th degree, a Diminished 4th.



In the connection of Triads in Minor one of these — the Augmented second—requires special study. While this Interval is found in Melody, it is much less frequently used than either the Major or the Minor 2nd. In simple forms of vocal four-part writing it is generally avoided, being unmelodic and hard to intone. Hence, special rules are necessary to enable us so to connect the Triads in the Minor Scale as to avoid its occurence; and we find in the Minor Mode exceptional progressions made necessary to avoid the occurrence of the Augmented 2nd, as a melodic interval.

The chord progressions which give rise to the melodic Augmented 2nd are II°–V, V–VI, and VI–V.

Exercise 44. Let us first combine Triads in Minor omitting their exceptional progressions. The Basses which follow may be correctly harmonized by following the rules laid down for the Major basses. See Chapters XIII and XIV.



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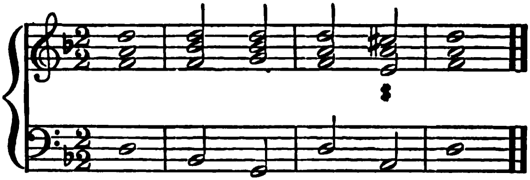
* The ♯ above E reminds the student that the Third of the Dominant Triad must be a Major Third, as leading-tone of the Key. So, in Exercise 2 the sign 5♯ means that the fifth of the Triad must for the same reason be an Augumented Fifth above the Root of the Triad.

These exercises should be written in all three positions of the opening chord.

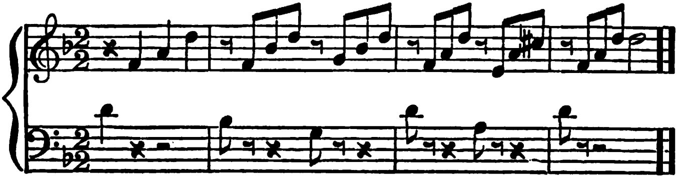
1. When the Basses have been harmonized play each at the piano until a clear impression of the individual chord and the merging of the chords one into another is obtained.

2. Play three parts and sing the fourth, until each voice part in turn has been sung.

3. Students of Violin or Voice, who do not play the Piano, can test written work thus: Exercise 3 harmonized in the opening position of the octave in the Soprano appears as follows:



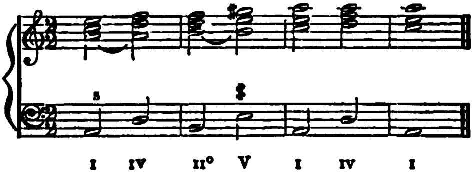
By transposing the Bass an octave higher, the tones are available on the Violin or they may be sung:



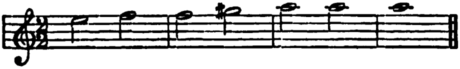
CHAPTER XXIII.

THE PROGRESSION II°–V IN MINOR.

The following Bass, harmonized according to the rules given under Major Scale Triads results thus:



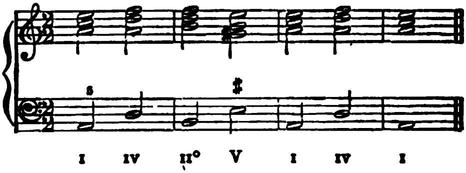
Sing the Soprano alone and observe its Interval Progression:



In measure 2 the progression F to G♯ occurs. This step described as unmelodic and hard to intone, must be avoided. Note that we have harmonized the above Bass by adhering strictly to the rules for the skip and step bass. And by harmonizing the chords of II°–V so as to tie the common tone B we have produced this error.

Rule. When II°–V occurs in Minor *regard the progression as a step* and make the upper parts move contrary to the Bass.

The preceding exercise, rewritten in accordance with this rule, appears thus:



progression II V

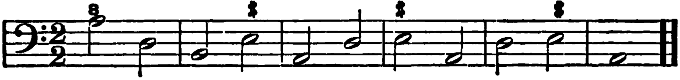
The F in the Soprano of the third chord now moves not to G♯ but to E; and the G♯, now in the Tenor, is approached from B.

Exercise 45a. Harmonize the following Basses.

The Process must invariably be as follows:

1. Copy the Bass accurately.
2. Sing it.
3. Add the Roman numeral required by each bass note.
4. Underscore the II°–V progression. (Regard this as a step Bass.)
5. Otherwise proceed as in Major.

1



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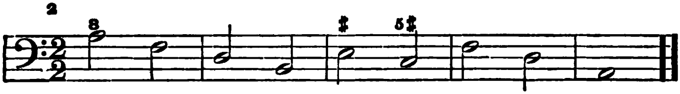

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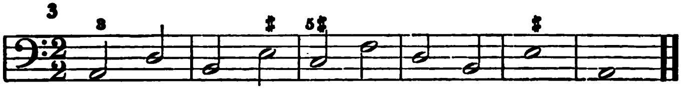

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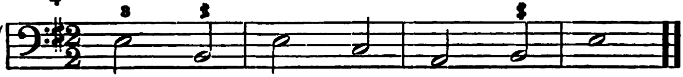

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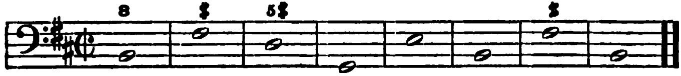

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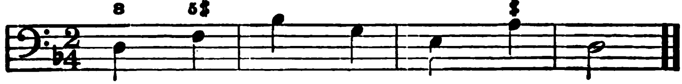

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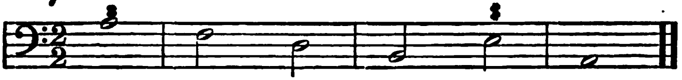

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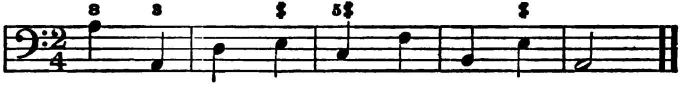

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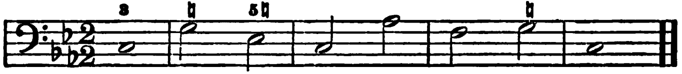

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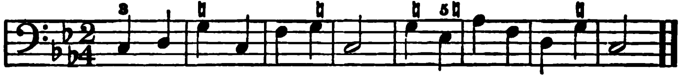
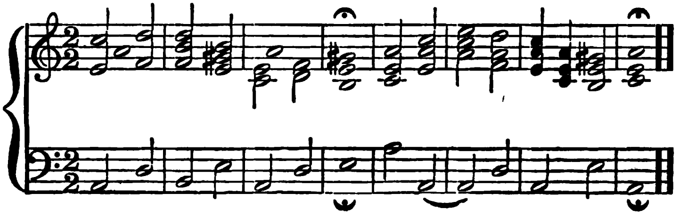


Exercise 45b. Analyse the following, adding the Roman Numerals below the chords.

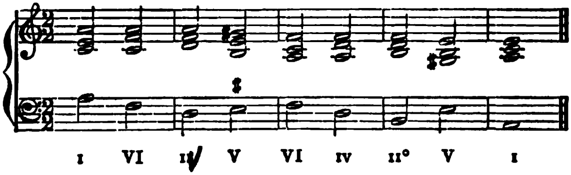


CHAPTER XXIV.

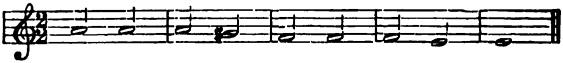
THE PROGRESSION V–VI IN MINOR.

We have learned that when the Bass steps, the upper voices must move in opposite motion in order to avoid the errors of consecutive fifths and octaves. See page 35.

The following Exercise will illustrate the necessity for the rule for the second exception in Minor, V, VI.

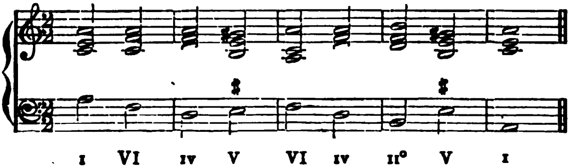


Sing the Soprano voice.



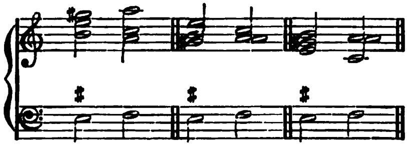
The G♯ moves to F natural, making the undesirable Augmented 2nd. This has resulted by following the rule for the progression of the upper parts when the Bass steps. The rule to be applied in the V–VI progression in Minor is:

When V and VI occur in Minor let the leading tone in V ascend while the other two voices regularly descend. Thus:



The G♯ is leading tone and rises to A, the other tones move down regularly, in opposite motion to the rising Bass. Note that the chord of VI, in this connection, consists of a root (in the Bass), a doubled 3rd, and 5th.

Study carefully all three positions of V–VI and note the forms taken by VI.

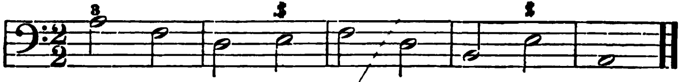


Exercise 46. Harmonize the following Basses. Proceed as follows:

1. Copy the Bass accurately.
2. Sing it.
3. Underscore the progression II°–V.
4. Underscore the progression V–VI.
5. Elsewhere proceed as in Major.

2 and [illegible] 3 [illegible] and 2 [illegible] 5 [illegible]

1



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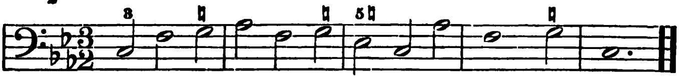

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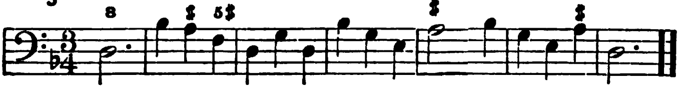

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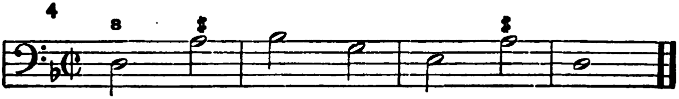

If the III of [illegible] [illegible] [illegible] [illegible] [illegible]
VI will [illegible] doubled in octave
If the V of I ch is in Sop. the III of VI ch will [illegible] doubled in unison above the I of VI chord

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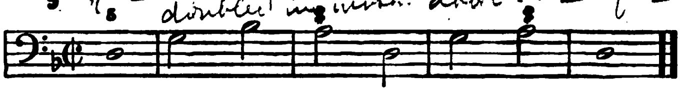

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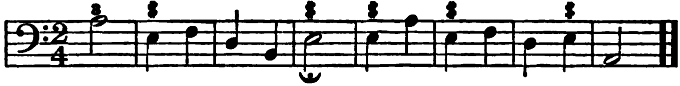
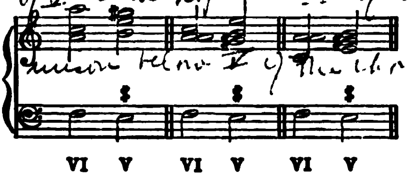


When the progression VI–V occurs write VI with the doubled 3rd and omit the octave of the Fundamental, thus:

If the octave of I is in Sop. [illegible] III of VI ch. will be doubled in unison below V of the chord.



Exercise 47a.

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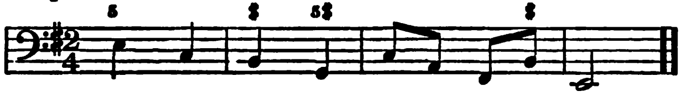

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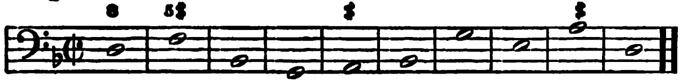

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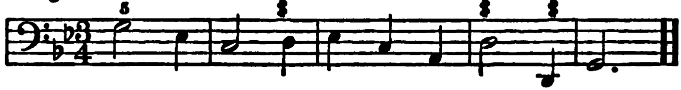

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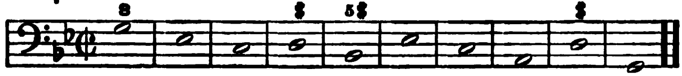

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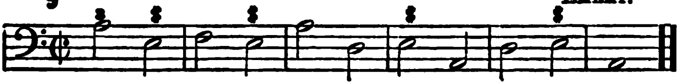

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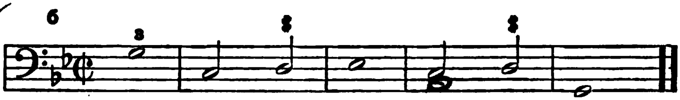

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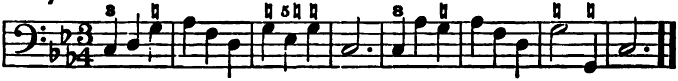
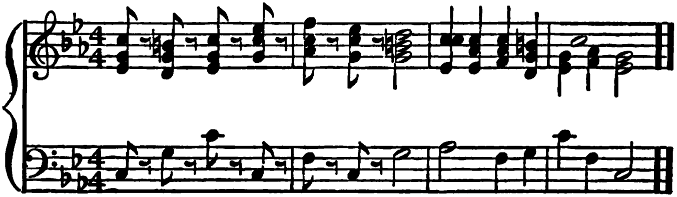


Exercise 47b. Add the Roman numerals:



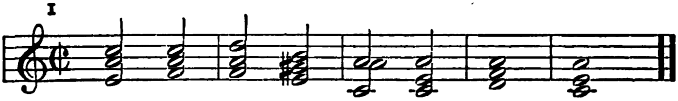
When there are common tones they must be retained in same voice.
In major - V - I common tone need not be retained - If not retained voices must move in contrary [illegible].
When bass [illegible] upper voices in contrary [illegible].

CHAPTER XXV.

MINOR SCALE TRIADS WITH GIVEN SOPRANO.

Exercise 48. After the manner of Chapter XV determine the root of each of these Triads and write it in the Bass, taking care that the Bass Melody is simple and compact.

1



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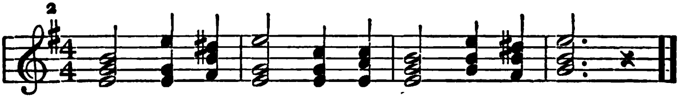

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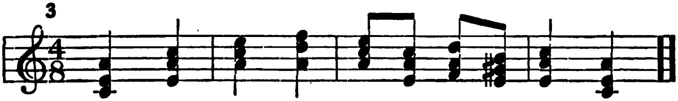

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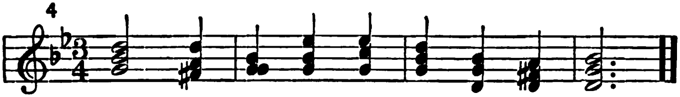

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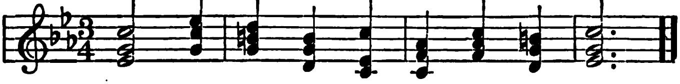

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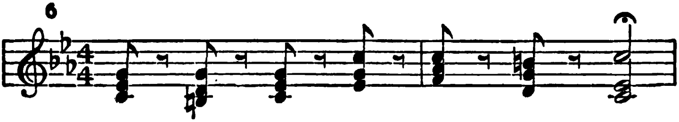

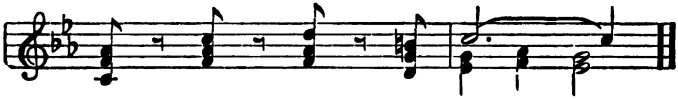

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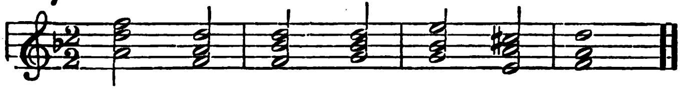
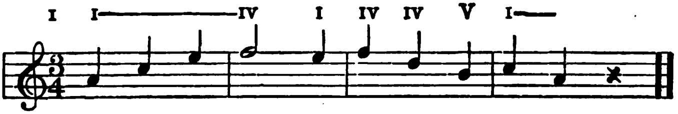


Exercise 49. In the following Melodies the root of the Triad is expressed by the Roman numeral. First add the Bass; note the II°–V and V–VI progressions; then write in the Tenor and Alto.

Play every Exercise at the piano; transpose it to other minor keys; play three parts and sing the fourth until all four parts have been sung.

1



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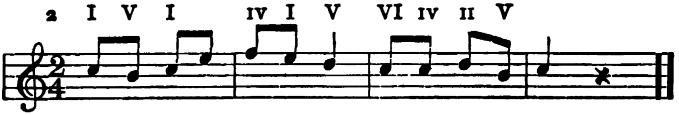

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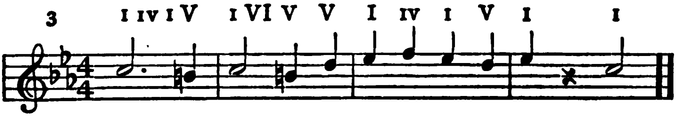

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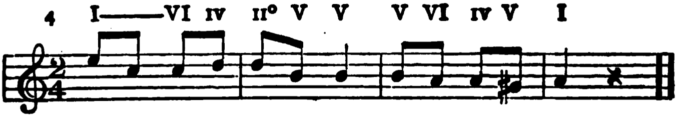
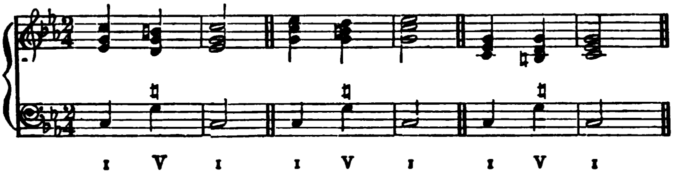


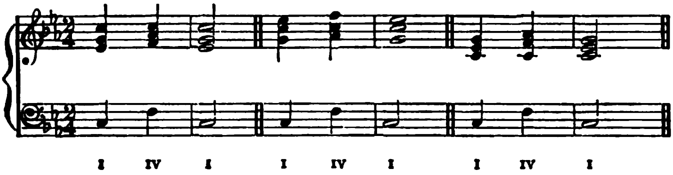
CHAPTER XXVI.

CADENCES IN MINOR.

THE Authentic and Plagal Cadences in Minor consist of the same chord succession (within the Mode) as in Major. Thus in C Minor the Authentic Cadence, in all three positions is:



In C Minor the Plagal Cadence is:



Exercise 50. The student should play these two Cadence forms in every Minor Key.

In Major observe that the Authentic Cadence consists of two Major Triads, V–I. In Minor it consists of a Major and a Minor Triad, V–i.

In Major, the Plagal Cadence consists of two Major Triads IV–I. In Minor it consists of two Minor Triads, iv–i.

Exercise 51. Transpose to the Minor Mode, the extended Cadence groups given on page 43; write them in the Minor Keys of A, E, C♯, G, F, B♭ and play them as hitherto directed.

CHAPTER XXVII.

REVIEW.

THE following form of review should be varied by the teacher until every difficulty brought out by the student's work has been thoroughly examined.

1. Write the Harmonic Minor Scale from C, C♯, B, G♯, A.

2. What is the signature of the Minor keys of A, C♯, F♯, A♯, E♭, C, F?

3. Write the Augmented second of the Minor Keys of A, E, F, D, C, B, G♯.

4. In what key is the Augmented Triad F-A-C♯ found?

5. Why are special rules for the progressions II°–V and V–VI necessary?

6. State the Rule for II°–V.

7. State the Rule for VI–V.

8. Does the Diminished Triad locate a Major Key more definitely than a Minor key?

9. In what Major key do we find the Triad E-G-B♭?

10. In what Minor keys do we find the Triad, E-G-B♭?

11. Define Phrase, Accent, Meter.

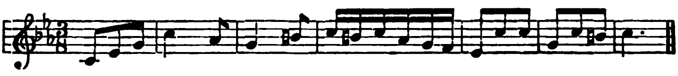
12. Why is the Augmented 2nd objectionable in four-part writing?

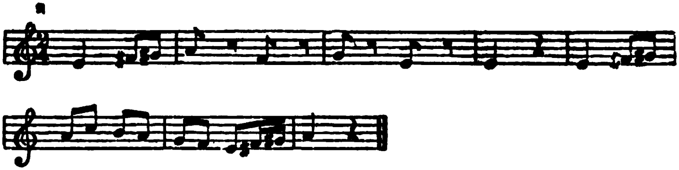
13. Write the Pure Minor Scale from A, C, F♯.

14. Write the Melodic Minor Scale from F, A, D, B.

15. In which form of the Minor Scale is each of the following written?

1



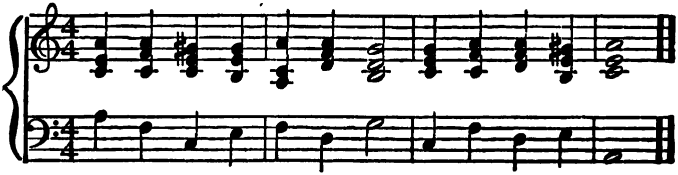


16. Write, in C Minor, the Authentic Cadence, I, IV, V, I, in four parts.

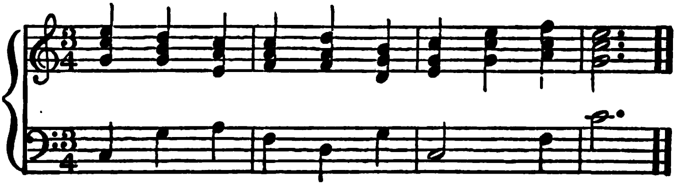
17. Write, in D Minor, the Plagal Cadence I, VI, IV, I, in four parts.

18. Name the Root of each of the following Triads:

Dr. VINCENT.



19. Add the Roman numerals.

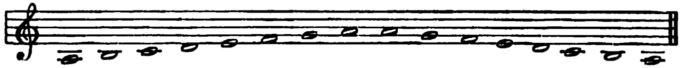


CHAPTER XXVIII.

DIATONIC MELODIES IN MINOR.

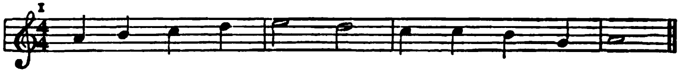
READ again Chapter XVIII.

All three forms of the Minor Scale can be similarly made the basis for Melody structure. Observing the rules of Chapter XVIII write in the Pure Minor Scale,



four-measure Phrases without skips (*i.e.* diatonically): for Cadence always end on the Tonic preceded by the second degree of the scale. The progression seven eight in the Pure Minor form is not satisfactory, because this scale lacks the Major 7th, or leading tone. Thus:

1



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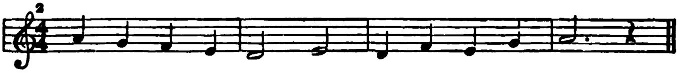
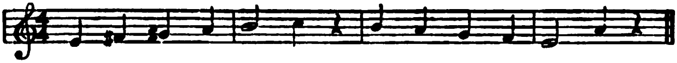


Exercise 52. Write in the Pure Minor Scale of F, C, D, A, B, E, E♭, G.

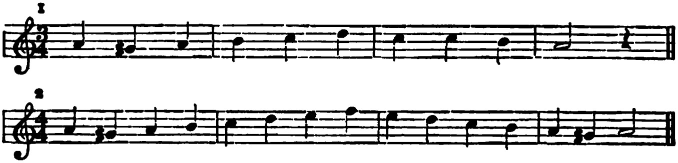
Review (see Scales in Appendix) the Melodic Minor Scale. Sing this in every key that lies within the voice range.

Write four-measure Phrases observing all the conditions of Chapter XVIII, using this Scale form. In ascending from Dominant to Tonic use the Major 6th and 7th degrees. In descending from Tonic to Dominant use the Minor 7th and 6th degrees. Thus:



Exercise 53. Write in the following keys and sing each example: C, B, F♯, D♯, E, C♯.

Exercise 54. Write similar Melodies (without skips) in the Harmonic Minor Scale avoiding the Augmented 2nd. Note the following models.



Write in several keys selecting various meters and observing carefully the rules for the Cadence.

CHAPTER XXIX.

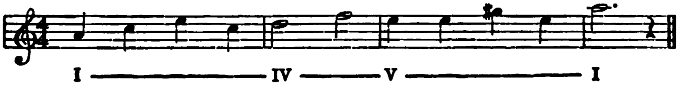
CHORD MELODIES IN MINOR.

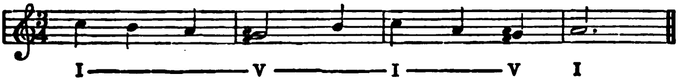
REVIEW Chapter XIX. The same practice may be applied to Triads in Minor used melodically, as was applied to Triads of the Major Scale.

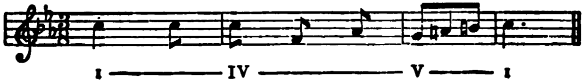
The following chord successions should be worked out in many different keys and meters. The measures may contain:

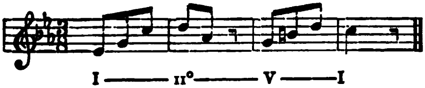
1. All the tones of the Triad,
2. Two tones only,
3. Two tones joined by the intervening tone,
4. A single tone alone or repeated,
5. A single tone and the neighboring tone used as passing tone on the unaccented part of the measure.

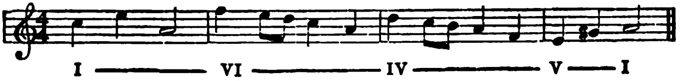
The following models illustrate all these forms of measure.

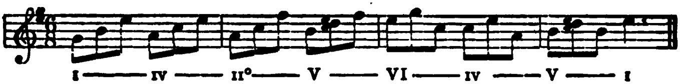












Exercise 55. Write melodies, as four-measure Phrases, based upon the following chord-progression. Each progression permits an infinite number of examples. The Melodies should still be restricted to notes of the beat value or longer notes — avoid divided beat and chromatics.

1.	$\frac{3}{8}$	I	IV	V	I
2.	$\frac{3}{8}$	I	II	V	I
3.	$\frac{4}{4}$	I	VI, IV	II, V	I
4.	$\frac{6}{8}$	I, IV	II, V	VI, IV, V	I
5.	$\frac{6}{8}$	I, V	VI, IV	II, V	I

CHAPTER XXX.

MINOR MELODIES FOR ANALYSIS.

In analysing the following melodies the student should write over each melody tone the Roman numeral representing the chord of which it is a member. The following rules should be observed:

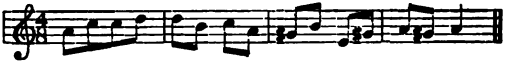
1. Melodies begin and end on the chord of the Tonic.

2. The penultimate chord is always the chord of the Dominant.

3. Skips *always occur along the chord.*

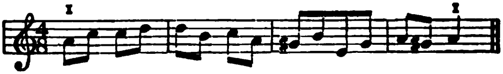
4. A repeated note represents a change of chord with each repetition.

Thus with the following melody:

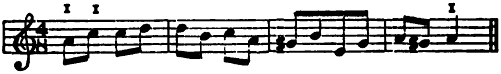


The key is A minor.

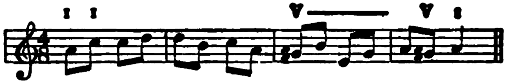
The first and last chords are the Tonic. Hence we add the numeral I.



The first note A skips in the first measure to C, and the skip is along the chord of A. This requires I over the second note.

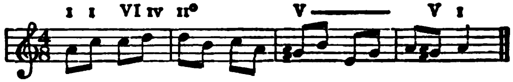


The penultimate note is G♯ and it is found in the Dominant chord. Hence we mark it V and we note that the entire third measure is composed of the tones of V taken by skip. Hence we can add the following:

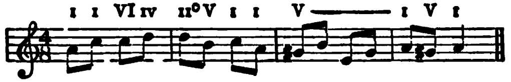


In the first measure the third note repeats the second, this makes a possible change of harmony. The tone C occurs in the chords of I, III^+, VI; we discard I, it having occurred twice, and we select VI as smoother to follow I than III^+ would be.

The D of the first measure and the D of the second measure are likewise of two different chords. We mark the first IV and the second II° thus:

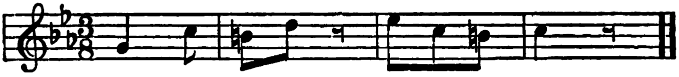


The chord of II° (5th chord) suggests in the skip to B, the opposite motion required by the progression II°, V and we mark the B V. The chord of V moves naturally to I, hence the C and A of measure two are I; for the same reason the first A of the final measure is I. The wanting numerals are thus supplied as follows:



Exercise 56. In like manner analyse and harmonize the following melodies:

1



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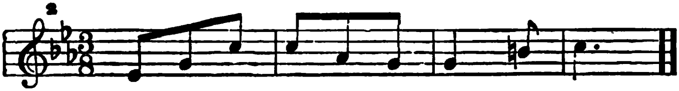

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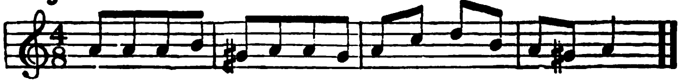

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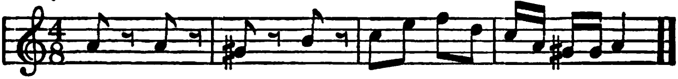

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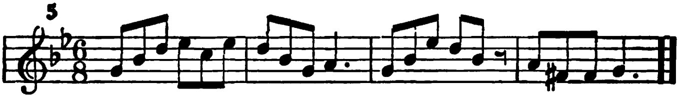

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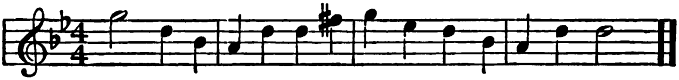

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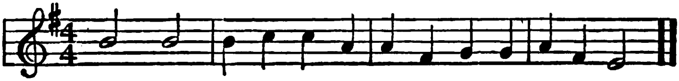
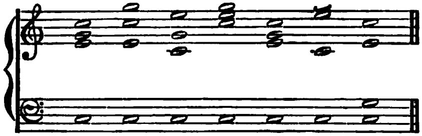


CHAPTER XXXI.

TRIAD INVERSION.

If the student has experimented with the Triad to ascertain in how many ways it may be written he will have found that voices, or instruments or their combinations admit an immense number of positions for a single three-tone chord. Even in a restricted compass many positions are possible:



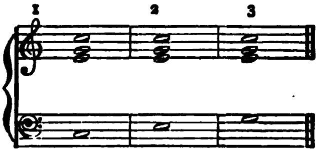
In one particular, however, these chords are the same. that is, the effect (color) in the Bass remains the same.

In the Exercises thus far written, the student may have observed another fact, namely, that the Bass is not as compact a Melody as the one voice Melodies described in Chapter XVIII. The reason for this is that the Bass is constantly moving from one to another Triad root, and while occasionally these roots are on adjacent Scale degrees they are not frequently so; hence there results an over abundance of skips which make the Bass move more freely than any one of the other voice parts.

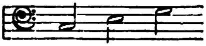
It was pointed out on page 30 that as far as the structure of the three upper parts is concerned, the desideratum is to have them move as closely as possible, and thus to avoid abrupt and distant jumps such as are illustrated in the example on that page.

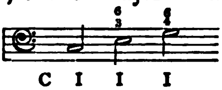
This same condition should maintain in the Bass. As we add each new chord to our vocabulary we shall find that the Bass is required less and less to move over long distances.

Referring again to the many positions which a Triad may take as to its upper voices, it will be evident that there is a possible change as to the Bass which we have not yet made. The chord of C, for example, may appear thus:



In these three examples, the Bass has at 1, the root of the Triad; at 2, the third of the Triad; at 3, the fifth of the Triad. All three chords are, of course, the Triad of C.

Should the student be required to harmonize a Bass, employing over each of the tones  the chord of C, it would be necessary to indicate over the E and G of the Bass, that the C Major chord is required; otherwise the student would write the Triads of E and of G, following the custom already established in adding Triads above a given Bass.

To indicate, then, the C Major Triad for all we mark the E and the G thus: 

The $^{6}_{3}$ means that the third of the Triad is in the Bass and that root and fifth are a sixth and a third above it, hence $^{6}_{3}$.

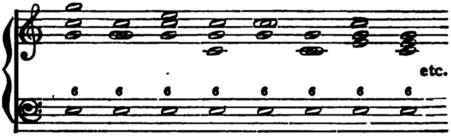
Invariably when this position of the Triad is required, 6 alone is used, the 3 being understood.

The $^{6}_{4}$ means that the fifth of the Triad is in the Bass and that root and third are a fourth and sixth above respectively.

The position of the chord is *always* indicated by both figures, $^{6}_{4}$.

The 6 chord and the $^{6}_{4}$ chord are known as the Inversions of the Triad. They give variety to the Bass, improve its progress as a Melody, and bring variety into the upper parts.

It is the usual custom of text-books on Harmony to present both of these chords for the student's practice at once, but it is invariably found that the 6 chord is difficult to manage for the reason that it is obliged to appear not in one invariable position but (according to the context) in one of many positions. For example, any one of the following may be required by the progress of the preceding or following chords:



By examining these various positions of the Six chord the student will learn that it doubles the root, or the fifth, or the third of the original Triad as the context may require. The particular doubling best suited to the context must be selected with care and judgment.

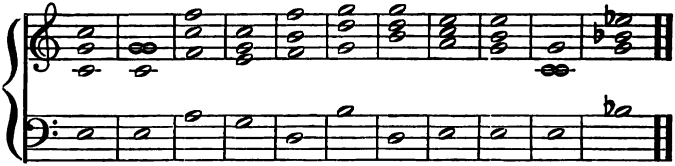
On the other hand, the close position in four-part writing always demands the Four-six chord in one unvarying form, hence the writing of this chord does not puzzle the student.

The order, then, of presentation of these two chords follows the line of least resistance and presents:

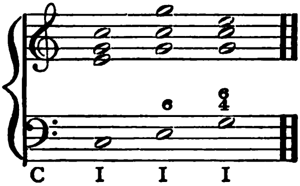
First, the Four-six chord.
Second, the Six chord with root doubled in Octave or Unison.
Third, the Six chord with fifth doubled in Octave or Unison.
Fourth, the Six chord with doubled **third.**

Exercise 57. Study the following chords and mark the

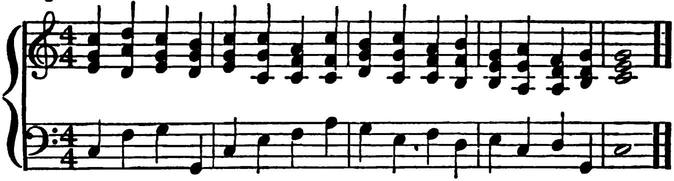
Six and Four-six chords by placing over the Bass note the figures 6 or ${}^{6}_{4}$ as may be required:



Exercise 58. Analyse the following Examples to determine the Triad roots. Add above the Bass notes the figures 6 or ${}^{6}_{4}$ as they are required; and below the Bass notes add the Roman numeral indicating the chord-root. Note that for a Six chord the numeral of a third below the Bass is required and for a Four-six chord, the numeral a fifth below. Thus:



1



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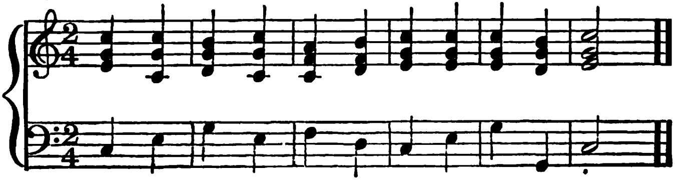

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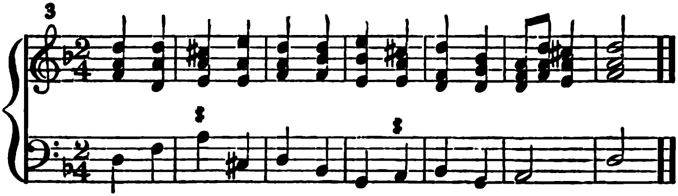

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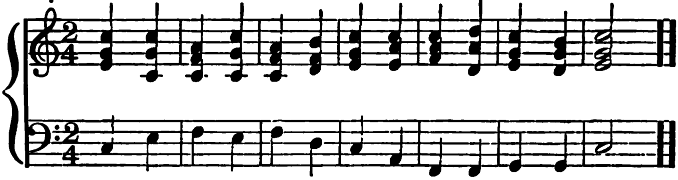
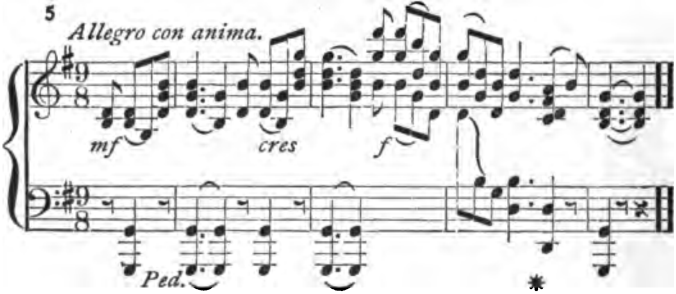


Felix Mendelssohn.
Song without Words, No. 28.

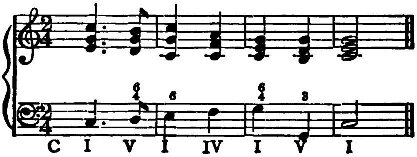
5



CHAPTER XXXII.

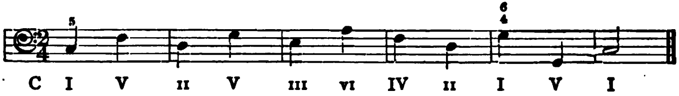
THE $^{6}_{4}$ CHORD.

THIS chord is used either on the unaccented part of the measure — the Bass proceeding by steps — or on the accented part of the measure in the Authentic Cadence. Thus:



In this Example the use of the Four-six chord on the unaccented part of the measure is shown in the first measure; while in measure three the Cadential use of this chord is exemplified.

The Exercises of this Chapter will give practice in the Cadence-use of the $^{6}_{4}$ chord only. Model:

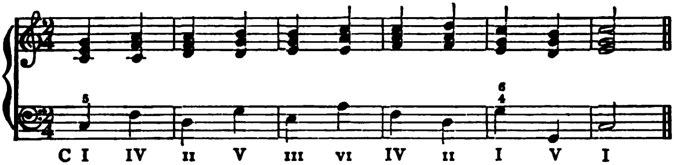


Examining this Bass we find it falls within the province of Chapter XIII, with the exception of the penultimate measure. All the chords throughout the Exercise are Triads in the fundamental position with the single exception of the $^{6}_{4}$. This is the chord not of G, but of C, and the root is a 5th below. Hence we have the rule:

A $^{6}_{4}$ in the Bass requires the Triad of the scale degree a 5th below the given Bass tone, or

The note bearing $^{6}_{4}$ is the fifth of the required Triad.

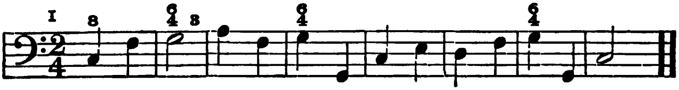
The above Bass harmonized appears thus:



Note that the Roman numeral under the G bearing $\frac{6}{4}$ is I, as the Triad is C, E, G.

Exercise 59. Harmonize the following Bass in accordance with the process previously given.

1



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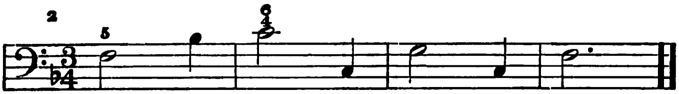

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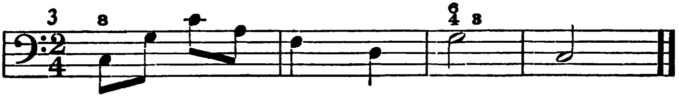

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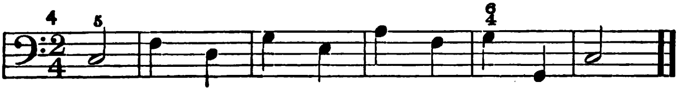

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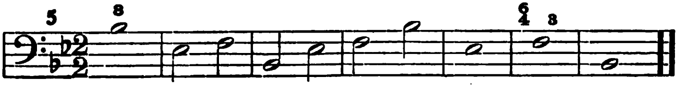

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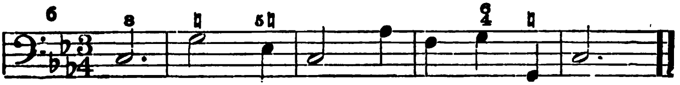
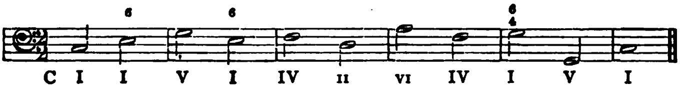


CHAPTER XXXIII.

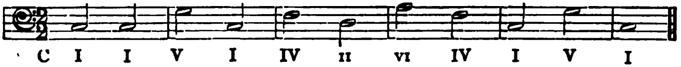
THE 6 CHORD WITH DOUBLED ROOT.

THE following Bass presents the Triad, Six chord, and Four-six chord. The 6 indicates that the Triad is that of the third below or that the required Triad has its third (*not its root*) in the Bass.

Study the Roman numerals carefully,

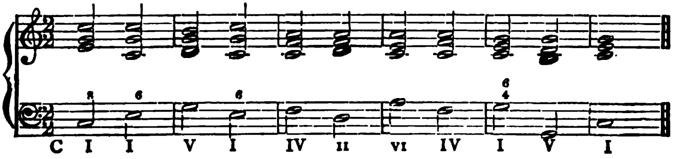


As a Melody, compare this Bass with its equivalent without the Six and Four-six chords.



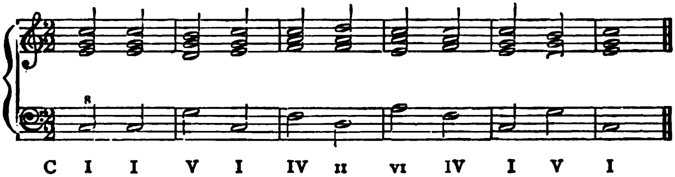
The Six chords appear here with doubled root, because this permits the closest union of the three upper parts; and permits a smooth melodic progression. Further, the Six chord should, whenever possible, double its root. The least desirable tone to double is the 3rd, because usually the 3rd, especially of a Major Triad, is a tone of progression; and further because the 3rd being a tone of strong color robs the chord of its prevailing tonic tint.

The above Bass harmonized in four parts appears thus:



Sing each voice part playing the other three and note that the Melodies are now much freer. There is more motion and more character and yet the parts keep within a restricted range.

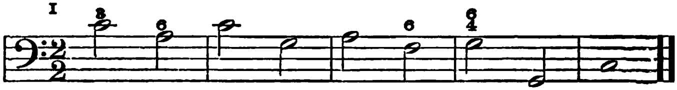
For comparison let us harmonize this Bass — not using the 6 chord but all Triads in the fundamental position. Sing each voice part and observe the order and progress of the parts.



Exercise 60. The following Basses require the 6 chord with Root doubled in the Octave, like the model Example. The process should be:

1. Copy the Bass accurately.
2. Sing it.
3. Add the Roman numerals.
4. Double the root of the 6 chord in the Octave or Unison.
5. Otherwise proceed as in the Chapters on Major and Minor Triads.

1



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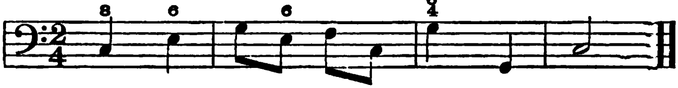

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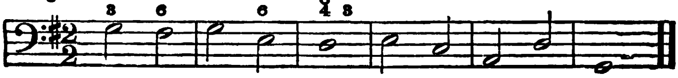

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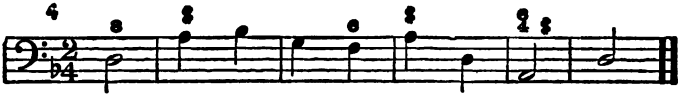

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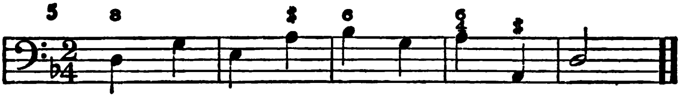

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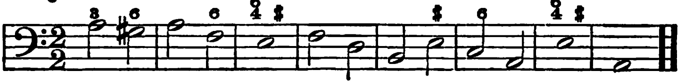

EMERY.

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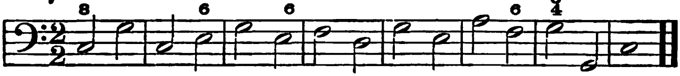

EMERY.

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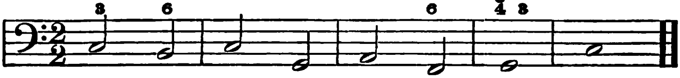

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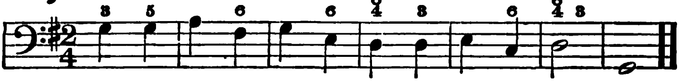

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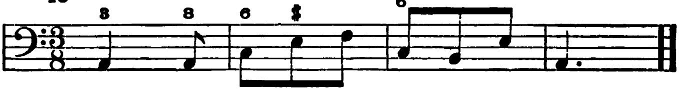

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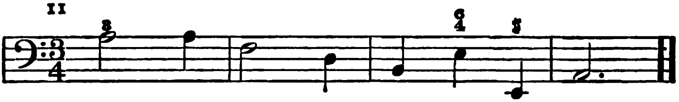

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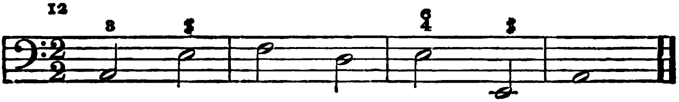
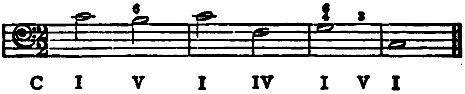


CHAPTER XXXIV.

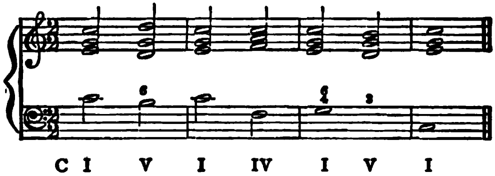
THE 6 CHORD WITH DOUBLED FIFTH.

THE position of the Voices, economy of motion, general good effect of Melody and distribution of the chord tones determine the proper doubling in the Six chord.

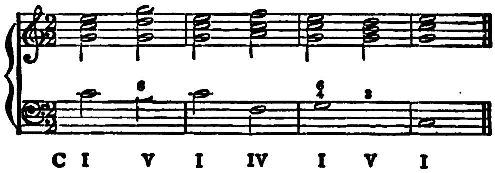
The following model should be studied carefully. Note the Roman numerals:



This Bass harmonized appears thus:



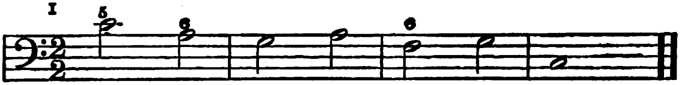
The doubled fifth in the 6 chord is demanded by the position of the first chord. Had the first chord been marked 3 the doubled root would have been better thus:



In accordance with the process already given (see page 90) harmonize the following Basses. Every Six chord requires its 5th doubled in the Octave as in the Model.

Exercise 61.

1



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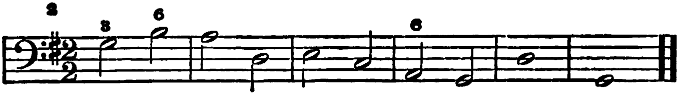

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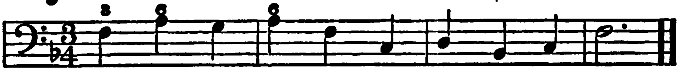

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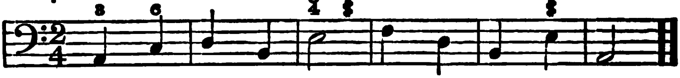

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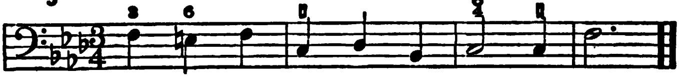
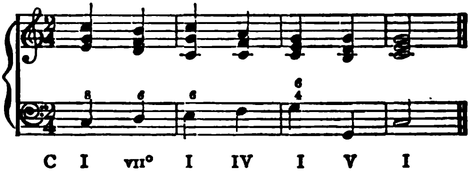


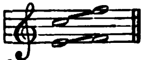
CHAPTER XXXV.

THE 6 CHORD WITH DOUBLED THIRD.

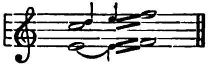
THE following model Exercise illustrates the 6 chord requiring its Triad to appear with doubled 3rd. (See the second chord of the first measure.)



This position appears far less frequently than the position of doubled root or doubled 5th and it is availed of merely to secure the best possible distribution of the three upper parts in the setting in which the 6 chord appears.

The following Basses present the Six chord freely together with the Four-six chord on the unaccented part of the measure as well as in the Cadence group. Unless the proper position of the Six chord be secured a form of error may result which has a bad effect on the ear. This error is called the Concealed Fifth or Octave. It comes about when any two voices move in the same direction to a fifth or octave. Thus: 

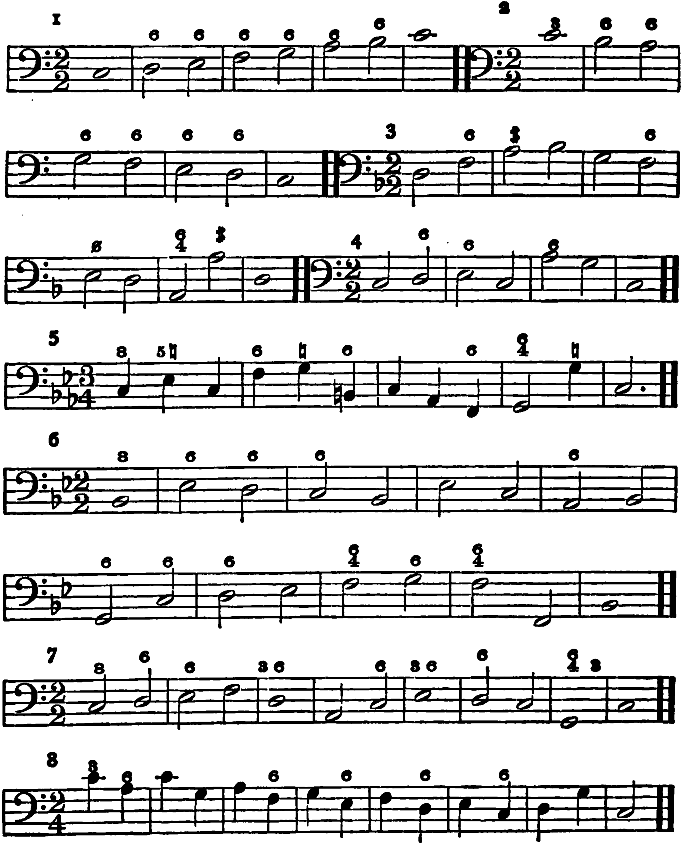
The expression "concealed octave" refers to the presence, to the ear, of the E in the progress of C to F in the upper part.

Thus: 

By keeping common tones in the same part or parts and by availing of opposite motion whenever possible this error can be avoided.

The practice here afforded with Six and Four-six chords is necessary in order that the student may have experience in studying these chords — particularly the Six chord — in all possible situations.

Exercise 62.



CHAPTER XXXVI.

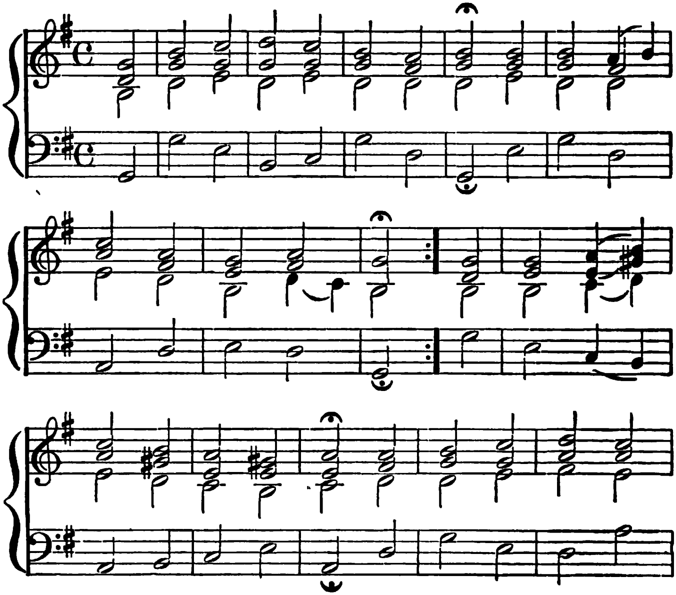
ANALYSIS.

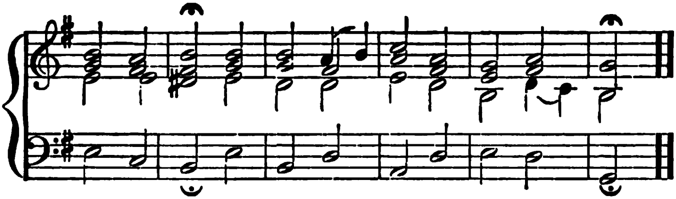
Analyse each of the following selections; name each Triad; note the Six chord, whether it doubles Root, Third, or Fifth; and lastly note whether the Four-six chord is used in the Cadence or as a passing-chord by step-wise progression of the Bass.

Do not consider any other cnords than the Triad, Six, and Four-six chords.

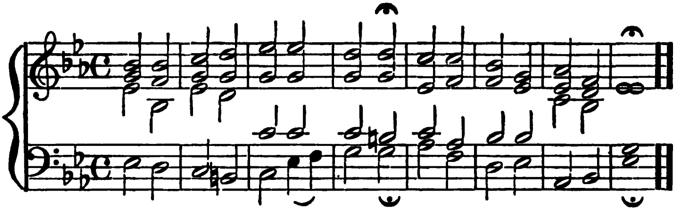
Exercise 63.

N. Decius.

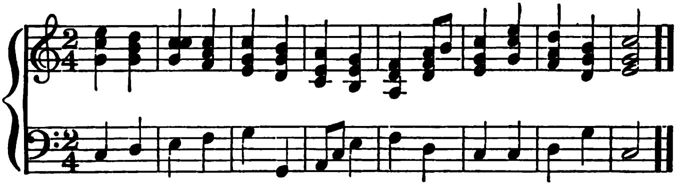




Exercise 64.

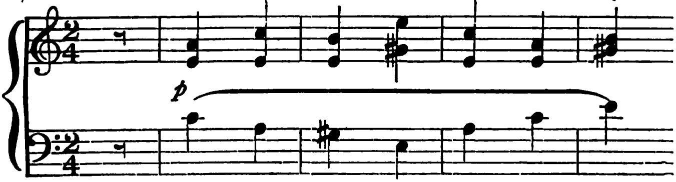


Exercise 65a.



Exercise 65b.

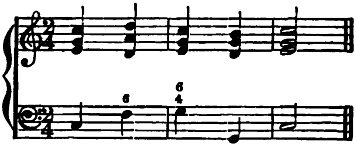
JOHANNES BRAHMS,
op. 14, No. 2.



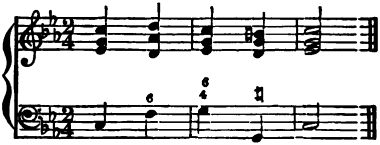
CHAPTER XXXVII.

CADENCES.

The 6 and $^6_4$ chords permit a setting for the Authentic Cadence which is more satisfactory than is possible with uninverted Triads alone. Play the following:

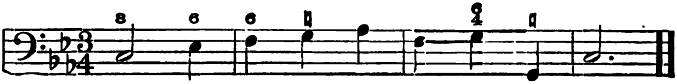


In Minor this appears as follows:



Play this group in every Major and Minor key. Sing each voice part playing the other three.

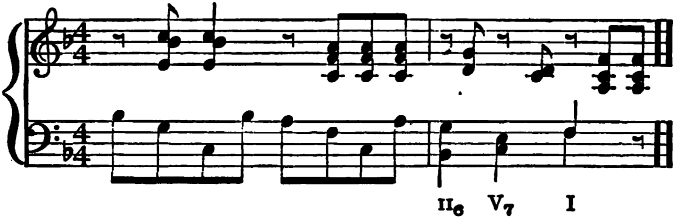
Exercise 66. Harmonize the following, transpose to all other minor keys from memory, and sing each voice part as previously directed.



Examples of the Cadence employing 6 and $^{6}_{4}$ chords:

1

ROBERT SCHUMANN.



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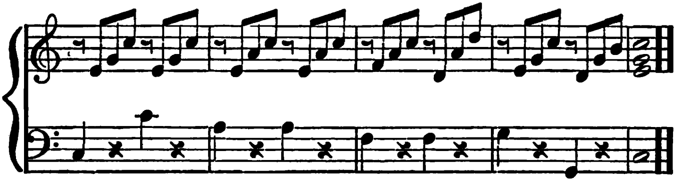
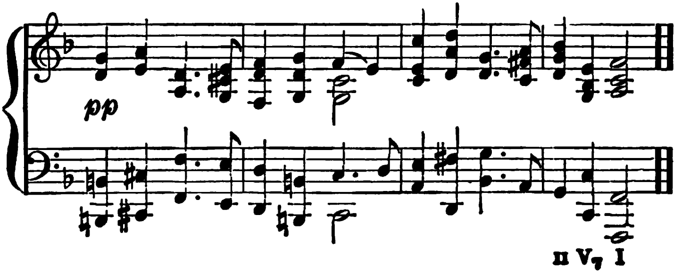


ROBERT SCHUMANN.



CHAPTER XXXVIII.

ANALYSIS.

The student should, at this point, analyse a number of simple compositions: Easy Songs, Piano Pieces, Violin Melodies, Hymn tunes, Chorals and Folk Songs, and mark every Triad, Six chord, and Four-six chord. Every new chord should enter his vocabulary as a unit which he can use and recognize instantly. As it is necessary, in learning a foreign language, to make a close analytic study of good texts, so in learning the material of music composition, the study of good models should proceed, hand in hand with written work and with lessons in Dictation.

From the works recommended for study (see p. 2), the following may be taken up for analysis in this chapter.

Mozart Sonatas (Litolff Edition).
No. 14. Theme.
No. 2. Andante.
No. 13. Theme in D.
No. 14. Alla Turca.

Schumann, Op. 68 (Litolff Edition, No. 1678).
1. No. 2.
2. No. 4.
3. No. 9.
4. No. 24.

Mendelssohn: Songs Without Words (Litolff Edition.)
1. No. 4.
2. No. 9.
3. No. 16.
4. No. 23.

Haupt: Choralbuch zum Häuslichen Gebrauch (Schlesinger Edition).

1. No. 1.
2. No. 5.
3. No. 8.
4. No. 20.
5. No. 22.
6. No. 23.
7. No. 42.
8. No. 46.
9. No. 49.
10. No. 58.

While this analysis is not absolutely necessary, it is urged that the student perform it, if possible. Nothing can replace the actual knowledge of chord structure and inter-relation gained from studying music itself. It is the reading exercise of a language learned, the idioms one must ultimately know familiarly and love for the beauty of its expression while understandingly appreciating the art of its structure.

The student will find the arrangement of the chords by Haupt simple and readily interpreted on the basis of the lessons learned from these pages. Similar analysis may be carried on by the student, using Hymn tunes, Simple Songs and Instrumental Works. Such chords as do not fall within the vocabulary acquired up to this point may be left until further progress has been made.

Wherever, in the assigned Analysis, chords, which have not yet been learned, appear, the student should confine his attention only to the Triad, 6 and $^{6}_{4}$ chords leaving all other for subsequent study.

It is necessary to recognize chords in the many forms they take in various styles of composition. In the Andante of the Second Mozart Sonata, the Bass is composed almost exclusively of chords, the tones of which do not sound simultaneously.

CHAPTER XXXIX.

REVIEW.

THE following questions are suggestive and should be varied and multiplied by the teacher, in accordance with the difficulties experienced by the individual student.

1. In what two ways is the Four-six chord used?

2. In what manner are the voice parts improved through the use of Six and Four-six chords?

3. In what three forms may the Six chord appear as to the doubling of one of its tones?

4. What tone of the Four-six chord is doubled?

5. When the Four-six chord is used in the Cadence, on what part of the measure does it enter?

6. When the Four-six chord is used otherwise than as a Cadence chord on what part of the measure does it occur?

7. How many chords in any one Major key are at the student's disposal who has a practical knowledge of the Triad, Six and Four-six chords?

8. Why is it, usually, best not to double the bass-tone of a Six chord?

9. Why does the Six chord on the Seventh degree of the Major Scale (B-D-F, in C Major) require the doubled third (that is, two D's)?

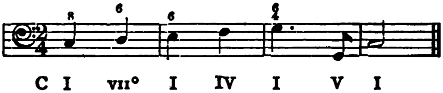
10. What is always announced by the appearance of the Four-six on the accented part of the measure?

CHAPTER XL.

MELODY.

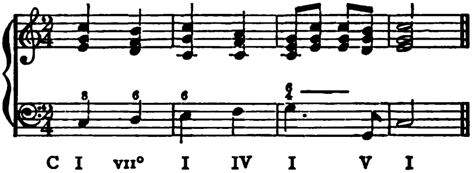
Review Chapters XVIII, XIX, XXVIII, and XXIX.

The following practice in Melody writing is suggested by the 6 and $^6_4$ chords. In the following given chord outline,

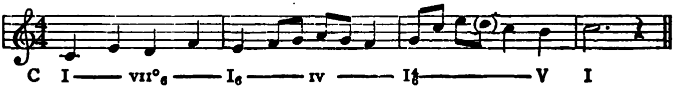


the bass presents the *lowest* Melody tone that may be used in each measure. The measures may be filled by the chord in any one of the five ways mentioned in Chapter XXIX, but it is essential to keep the given bass as lowest Melody tone to create the feeling of the chord-inversions.

The above Harmonic outline in four parts appears thus:

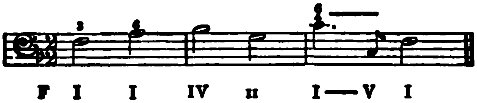


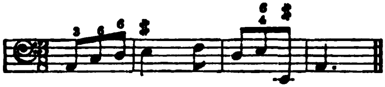
In writing Melodies in this Harmonic progression keep the bass of each measure as the lowest tone of the melodic chord-group, thus:



Exercise 67. In like manner, write Melodies on the following chord successions using the given Bass as a suggestion

only for the first and lowest Melody tone of the consecutive measures.





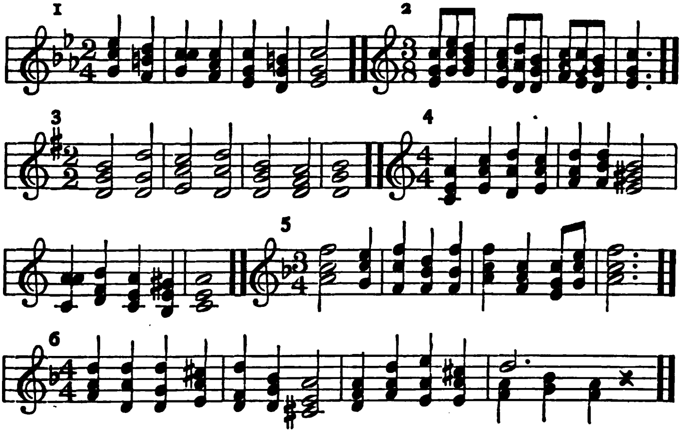
All varieties of Melody thus far explained should be practiced constantly until the student is familiar with the processes they require. Accompanying the writing of original Melodies there should go, hand in hand, analysis of simple music. These two lines of study are essential if the student is to gain freedom in the use of the elements of music structure.

CHAPTER XLI.

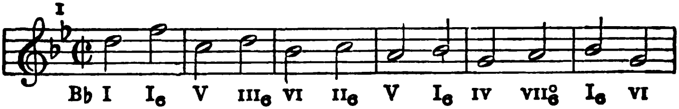
THE 6 AND $^{6}_{4}$ CHORD WITH GIVEN SOPRANO.

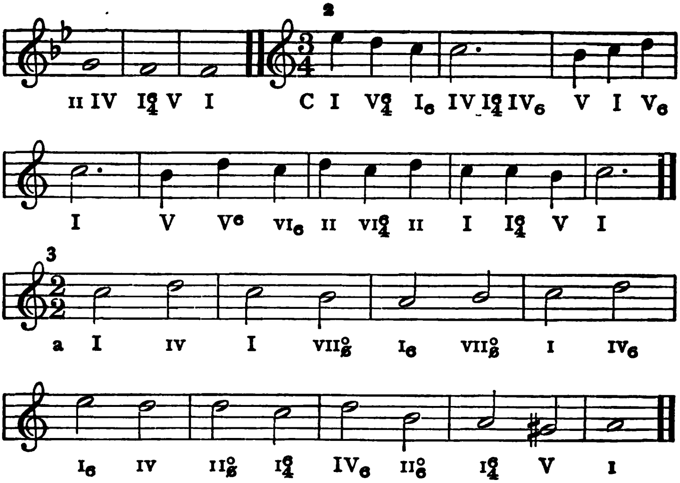
Study each of the following examples and determine whether the chords may be Triads, 6 or $^{6}_{4}$ chords, sketch in the Bass and afterwards rearrange it so that it is a clear and compact Melody.

Exercise 68.

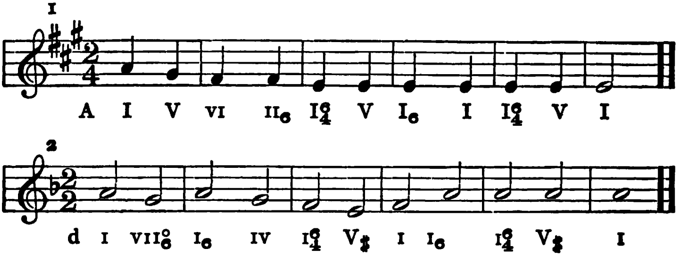


Exercise 69. Each of the following Melodies is a Soprano part — the Roman numerals below indicate the Triad Roots, the Arabic numerals indicate Inversion or fundamental position. First, write the Bass, then add the Alto and Tenor:



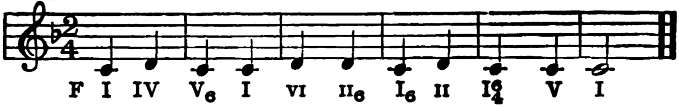

2
II IV I$^6_4$ V I
C I V$^6_4$ I$_6$ IV I$^6_4$ IV$_6$ V I V$_6$
I V V^o VI$_6$ II VI$^6_4$ II I I$^6_4$ V I
3
a I IV I VII$^o_6$ I$_6$ VII$^o_6$ I IV$_6$
I$_6$ IV II$^o_6$ I$^6_4$ IV$_6$ II$^o_6$ I$^6_4$ V I

Exercise 70. Each of the following is an Alto. The numerals indicate the Triads and their Inversions. First add the Bass, then add Soprano and Tenor.


1
A I V VI II$_6$ I$^6_4$ V I$_6$ I I$^6_4$ V I
2
d I VII$^o_6$ I$_6$ IV I$^6_4$ V$_♯$ I I$_6$ I$^6_4$ V$_♯$ I

Exercise 71. Each of the following is a Tenor. The numerals indicate here, as before, the Triads and their Inversions. First add the Bass; then add the Alto and Soprano.

1



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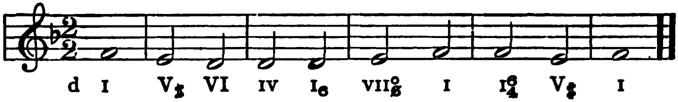


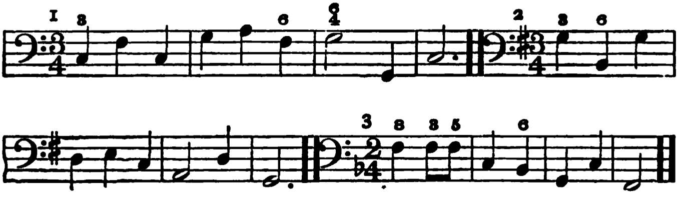
Always work these examples out sketchwise at first. When each voice is at last given its proper form — copy the example in its final correct form.

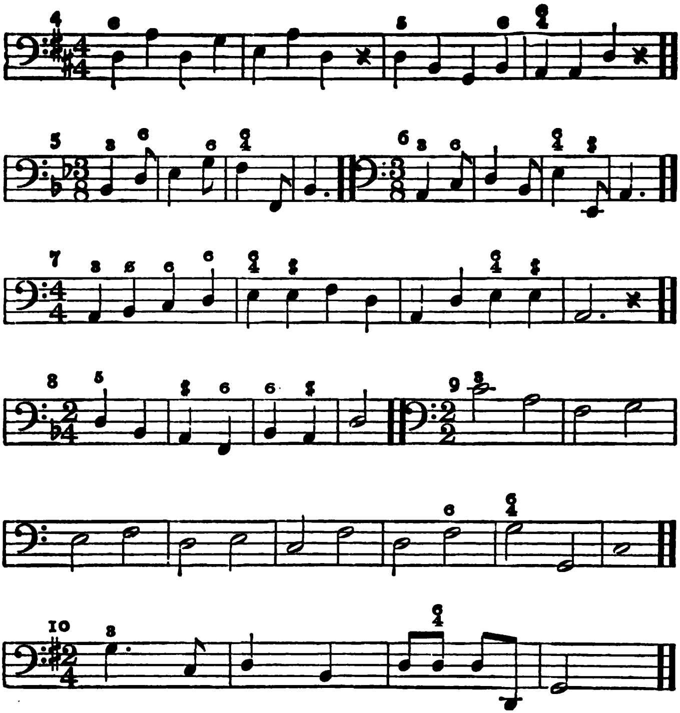
The pupil should now write again all Major and Minor Scale Basses as follows.

Study the Bass and try to imagine (without either writing or playing it on the piano) the upper part. Then write the Soprano throughout, then the Alto throughout, finally the Tenor.

Exercise 72. The following Basses should, at this point, be used by the student for work at the piano.

Process: Sing the Bass carefully, then play it as a Bass Melody on the piano. Then without writing it play all four parts as a sight reading test of the chord structure indicated by the given Bass part. This was the original use of Thorough Bass Notation and the student should become able to play readily three parts from a given single part.

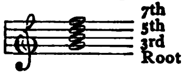




CHAPTER XLII.

SEVENTH CHORDS.

Seventh chords in general are so called because they contain the Interval of the Seventh from the lowest to the highest tone in the uninverted position of the chord.

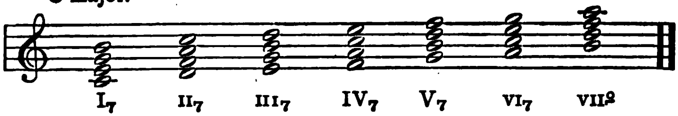


A Seventh chord may be constructed upon every degree of the Major and Minor Scales. These chords present wide variety of individual structure and furnish the most valuable material both for chord color and as means for closer weaving of the parts.

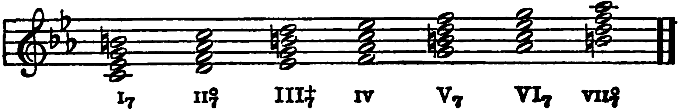
Exercise 73. Study the following chords which include all the possible Seventh chords of the Major and Harmonic Minor Scales. Each chord should be sung, its four tones being repeated melodically by the voice, time and again, until the group is clearly established.

Sound these chords at the piano and listen to each group of tones. The knowledge of the chord gained by singing its tones will be of material assistance in making clear the simultaneous group.

C major.

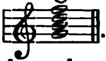
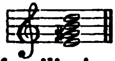


C minor.



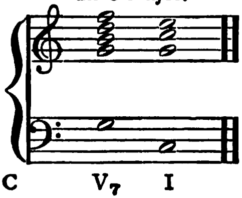
By far the most important of these Seventh chords is that upon the Dominant. Its importance arises from the facts (1) that it is a mild form of Dissonance; (2) that it is of universal use in the Cadence.

All Seventh chords, by virtue of their greater or lesser dissonant character require special preparation and resolution; that is, the entrance of the Seventh itself must be so managed as to soften the dissonance as much as possible and its passing onward melodically must be pleasing to the educated ear. The Dominant Seventh, however, requires less preparation than many other Seventh chords, being a mild dissonance.

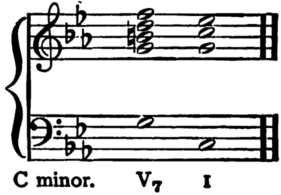
We will take up for special study the Seventh chord on the Dominant, called the Dominant Seventh chord. This chord consists of root, third, fifth, and seventh. The tones of the scale which it includes are the fifth, seventh, second, and fourth, or Dominant, Leading tone, Supertonic, and Subdominant. In C Major: . In A Minor: 

Exercise 74. The student should immediately familiarize himself with this chord in every Major and Minor key. To gain acquaintance with its effect play the following chords in all keys (Major and Minor):

In C major.

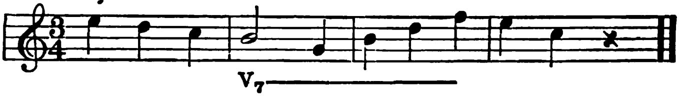


In C minor.

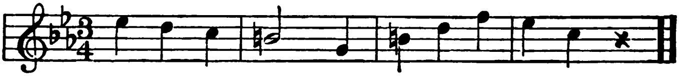


Exercise 75. Sing this group in every Major and Minor key noting the resolution of the Dominant Seventh chord and its satisfactory effect used melodically:

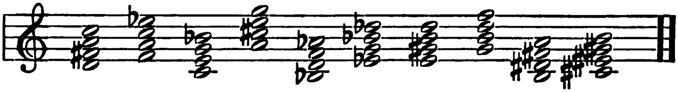
C major.



C minor.

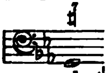


Exercise 76. To what keys (Major and Minor) does each of the following Dominant Seventh chords belong?



Exercise 77. Write the Dominant Seventh chord of each of the following keys:

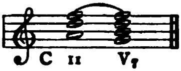
C major, E minor, B♭ major, A♭ major, F minor, D minor, E major, E♭ major, B minor, F♯ minor, G♯ major, C♯ minor.

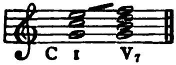
In the short-hand notation used in Harmony, the Dominant Seventh chord is figured $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$ or $\begin{smallmatrix}7\\5\end{smallmatrix}$ or $\begin{smallmatrix}7\\3\end{smallmatrix}$ or 7. In Minor it is always necessary to indicate the leading tone of the key by the proper chromatic sign for the third of the chord. Thus:  7 means, write the Seventh chord G–B–D–F; the natural (♮) is a reminder that the third of the chord must be B natural (required by the Harmonic form of the Minor Scale) and not B flat, as occurs in the signature.

CHAPTER XLIII.

THE DOMINANT SEVENTH CHORD.

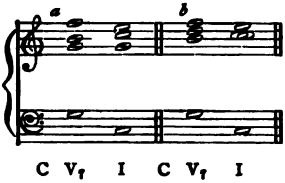
WHILE the Seventh of the Dominant Seventh chord is a mild dissonance its entrance may be prepared. In the following exercises and in those for written work given at the end of this chapter, this preparation is made in several ways:

1. By tying the Seventh of the Dominant Seventh chord over from the preceding chord. 

2. By diatonic motion to the Seventh of the Dominant Seventh chord. 

Study these entrances carefully and note the effect.

The Dominant Seventh chord being a four-tone chord would seem to require no doubling in four-part writing, as the Triad does. Nevertheless, from the following illustration the student will see that the most satisfactory use of this chord in four-part writing in close position results when the Dominant Seventh chord lacks its fifth and doubles its fundamental.

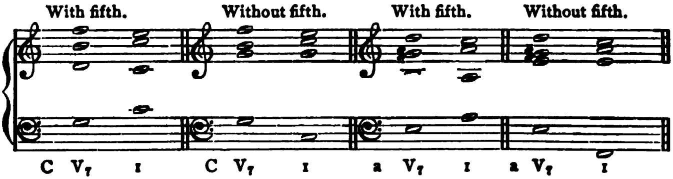


The tones of the Dominant Seventh chord demand special progression. The fundamental of the chord moves up a fourth or down a fifth to the Tonic of the key.

At A, the Dominant Seventh chord lacks its fifth and doubles its root; this permits the following Tonic Triad to appear complete.

At B, the Dominant Seventh chord is complete, but the following Tonic Triad is incomplete and the Tone range from Bass to Alto is an unoccupied compass of two octaves. Note the following, in regard to the resolution of the Dominant Seventh chord:

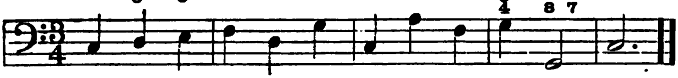
The third of the Dominant Seventh chord moves up a Minor Second to the Tonic. The fifth descends a Major Second to the Tonic. The Seventh descends a Minor Second to the third of the Tonic Triad in Major; in Minor it descends a Major Second to the third of the Tonic Triad. Thus:



Exercise 78. Harmonize the Basses at the end of this Chapter. The process should invariably be this:

1. Copy the Bass accurately.
2. Sing it.
3. Add the required Roman numerals.
4. If in Minor note the presence of II°–V, VI–V, and V–VI.
5. Prepare the Seventh of the Dominant Seventh chord.

1



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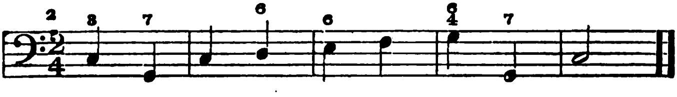

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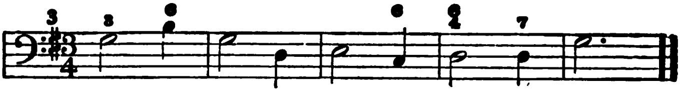

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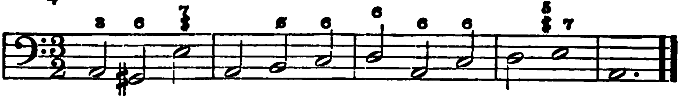

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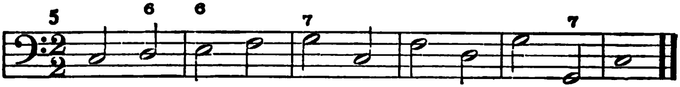

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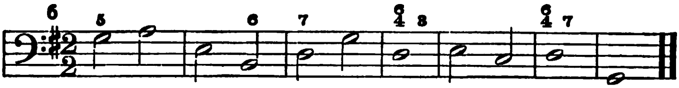

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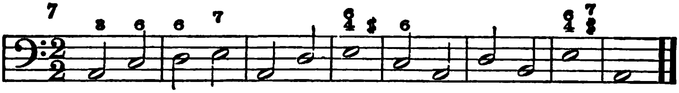

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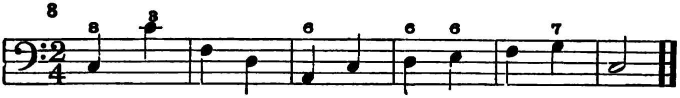

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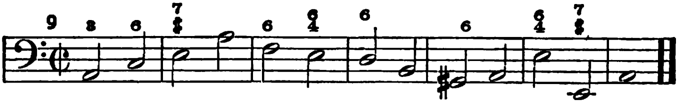

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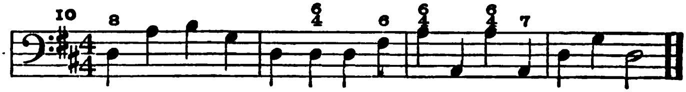

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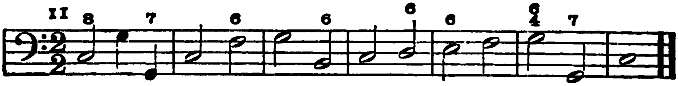
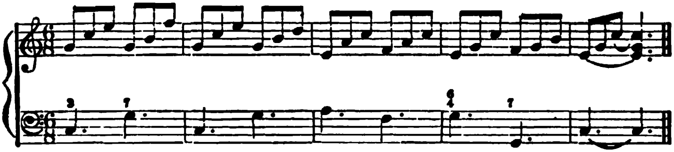


CHAPTER XLIV.

THE DOMINANT SEVENTH CHORD — *Continued.*

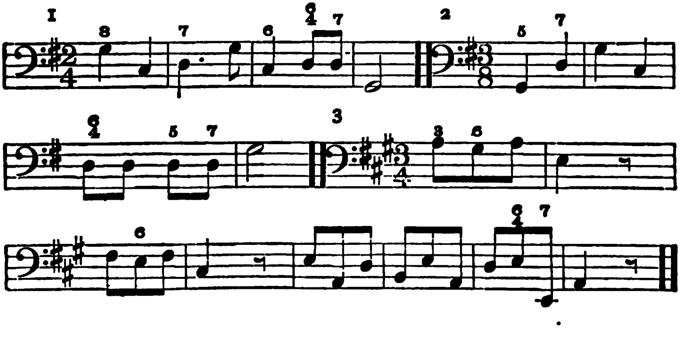
THE Basses of this Chapter will afford additional practice to the student both in written work and in the study of tone. For the latter purpose every Bass, when correctly harmonized, should be sung, one part at a time, as previously suggested.

Another form of vocal practice highly to be recommended is the following: With this four-part writing before him the student should sound at the piano the Bass and sing (while it is sounding) the chord tones above in order, Thus:



In harmonizing these Basses observe the process recommended in Chapter XLII and transpose each example when written to several keys.

Exercise 79. The Dominant Seventh chord, continued.



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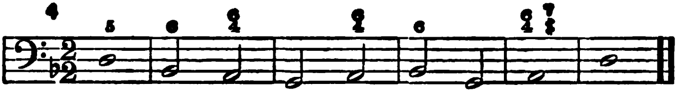

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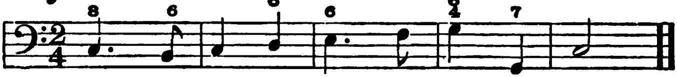

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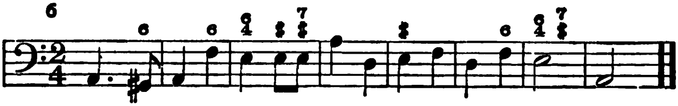

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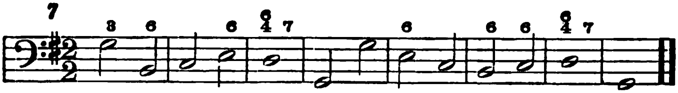

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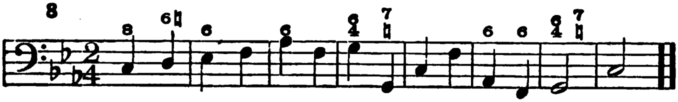

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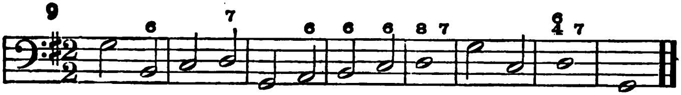

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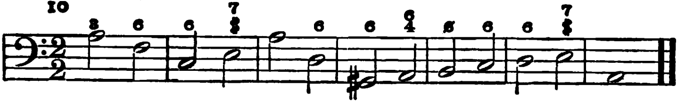

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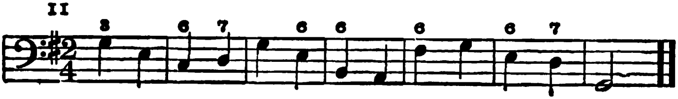


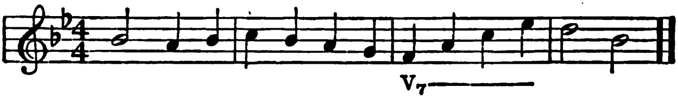
CHAPTER XLV.

MELODY.

The Melodic use of the Dominant Seventh chord has already been shown. Too much emphasis cannot be placed upon the necessity for knowing the Dominant Seventh chord intimately by the voice: this being the most direct pathway to the ear.

The exercises already required in harmonizing Basses containing this chord have illustrated the necessity for preparing the disonant tone. In the construction of Melodies which contain the Dominant Seventh chord the approach to the Seventh and its resolution should be as carefully guarded.

Exercise 80. Construct Melodies as required below — first analysing this model:

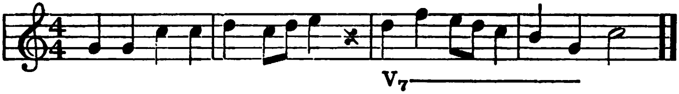


Introduce the Dominant Seventh chord in the third measure of each of these examples of which key the meter are specified. Measures 1 and 4 should contain the Tonic chord; measure 3, the Dominant Seventh; measure 2, the chord of II or IV.

1. In D Major $\frac{4}{4}$.
2. In E♭ Minor $\frac{4}{4}$.
3. In F♯ Major $\frac{4}{4}$.
4. In A♭ Minor $\frac{3}{4}$.
5. In A Minor $\frac{3}{4}$.
6. In B♭ Major $\frac{3}{4}$.
7. In G Minor $\frac{6}{8}$.
8. In F Major $\frac{6}{8}$.
9. In E Major $\frac{6}{8}$.
10. In C Minor $\frac{6}{8}$.

Exercise 81. Sing these Melodies until each is thoroughly familiar, note the use of Dominant Seventh chord and its resolution to the chord of Tonic.

1



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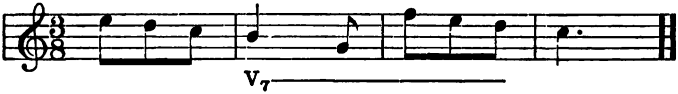

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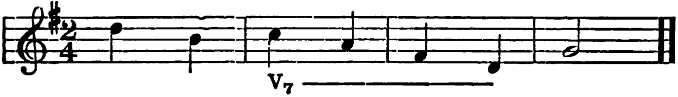

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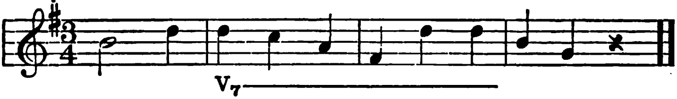

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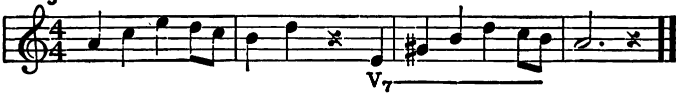

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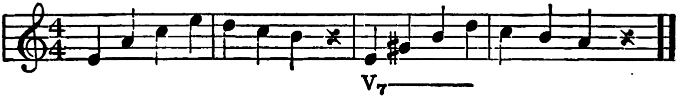

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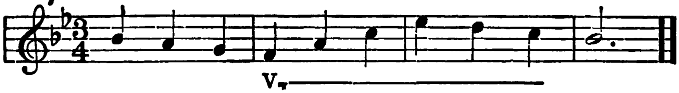

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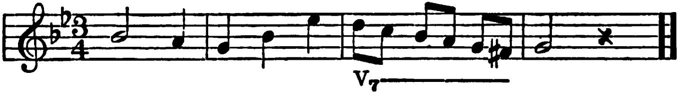

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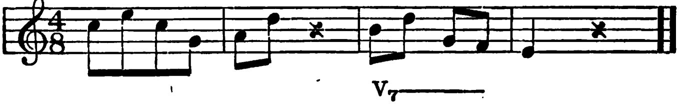

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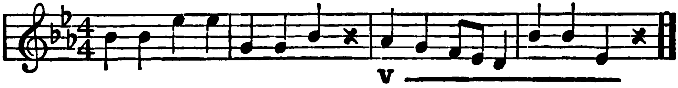


CHAPTER XLVI.

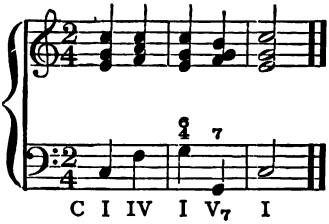
THE CADENCE.

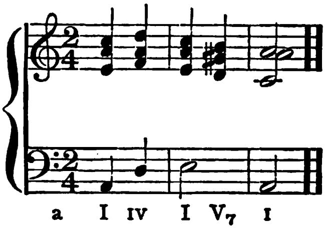
THE importance of the Dominant Seventh chord as Cadence-forming chord was pointed out in Chapter XLIII. Review the previous Chapters on the Cadence: Chapter XVI, Chapter XXVI, Chapter XXXVII.

The value of the Dominant Seventh chord in the Cadence over the Dominant Triad consists:

1. In its dissonance,
2. In the fact that its four tones may be found *only in the one key,*
3. In the complete satisfaction to the ear resulting from its resolution.

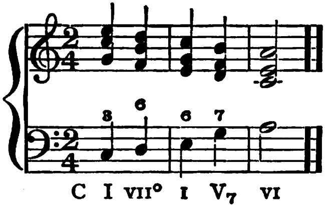
Exercise 82. Play the following in every Major and Minor key.

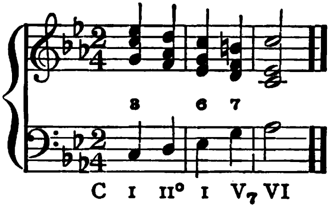




Another form of Cadence is made by the progression of the Dominant Seventh chord to the sixth degree of the Scale instead of regularly to the Tonic. This Cadence occurs frequently both in Major and Minor.

Exercise 83. Play the following in every Major and Minor key:

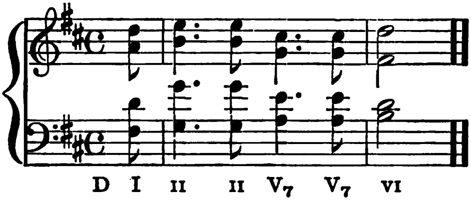




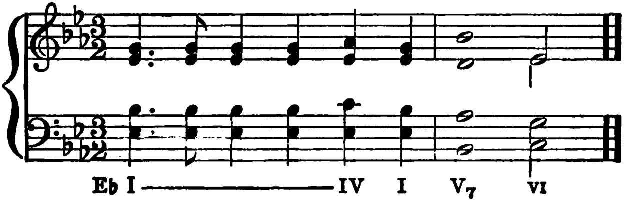
The Roman Numerals indicate the chord-root in each case.

This is known as the Deceptive Cadence, so-called from the unexpected progress of the Dominant Seventh chord to another Scale degree than the Tonic. Its purpose is to arrest the attention, to stimulate interest in the progress of the chords, and to provide a new point of departure, which shall ultimately lead the voices to the expected conclusion on the Tonic chord. The following passage illustrates its use.

HADYN. "Seasons."



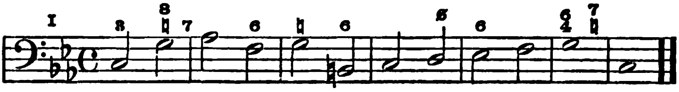
JOSEPH BARNBY.



Note that while the root of the V_7 chord moves up a second (Major or Minor according to the Mode), the third fifth, and seventh progress regularly.

Exercise 84. Harmonize the following Basses in accordance with the process already suggested — and study carefully the effect of the Deceptive Cadence.

1



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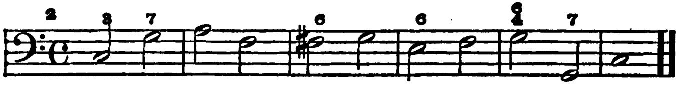

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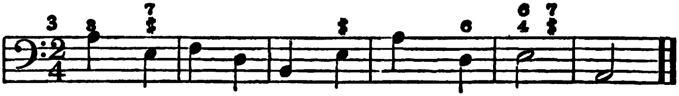

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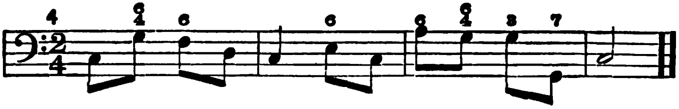
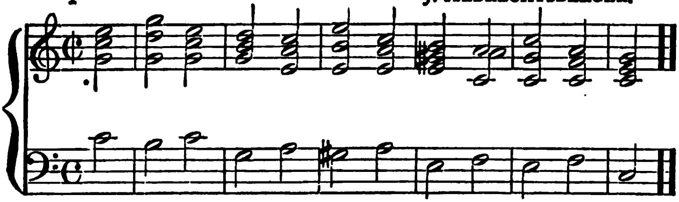


CHAPTER XLVII.

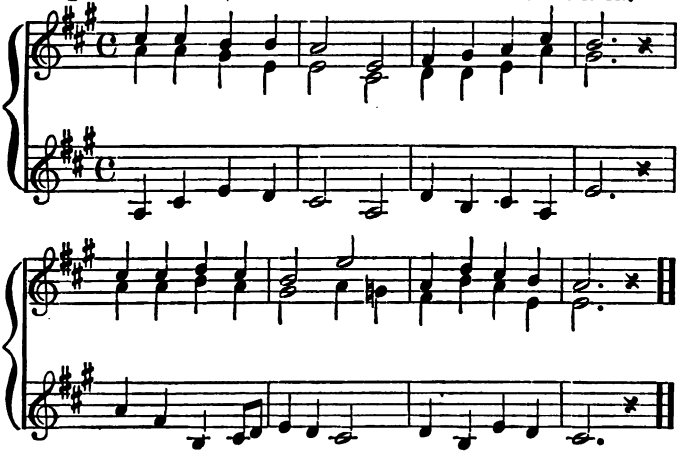
ANALYSIS.

Exercise 85. The following should be carefully studied and each chord named. Mark the chords with the proper Roman numeral, indicating below it and to the right, the Inversion. Thus: I_6, $I_{\substack{6\\4}}$, V_7.

1 J. ALBRECHTSBERGER.



2 CH. RINCK.



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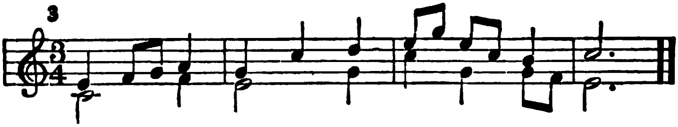
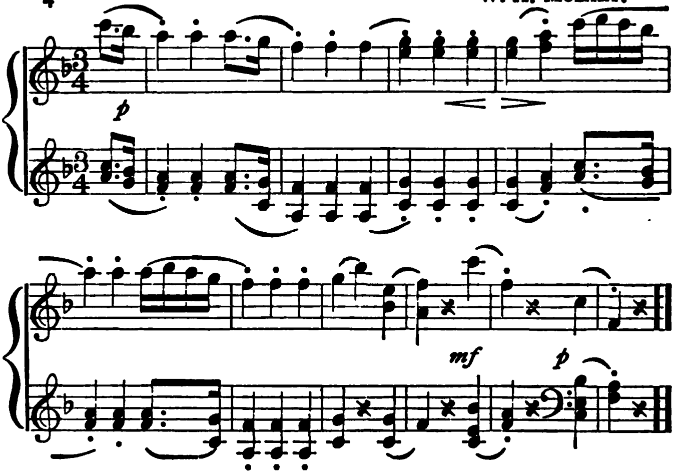


SONATA IN F.

W. A. MOZART.

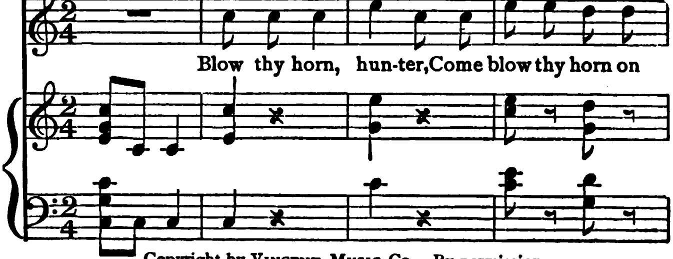
4



BLOW THY HORN, HUNTER.

English (temp. HENRY VIII).

5



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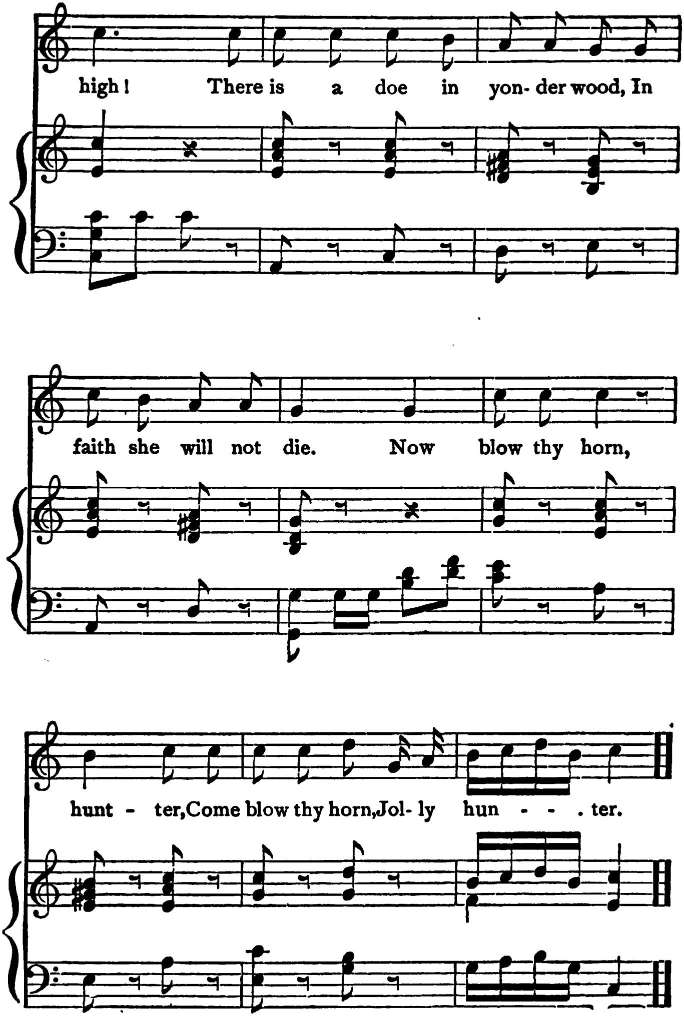
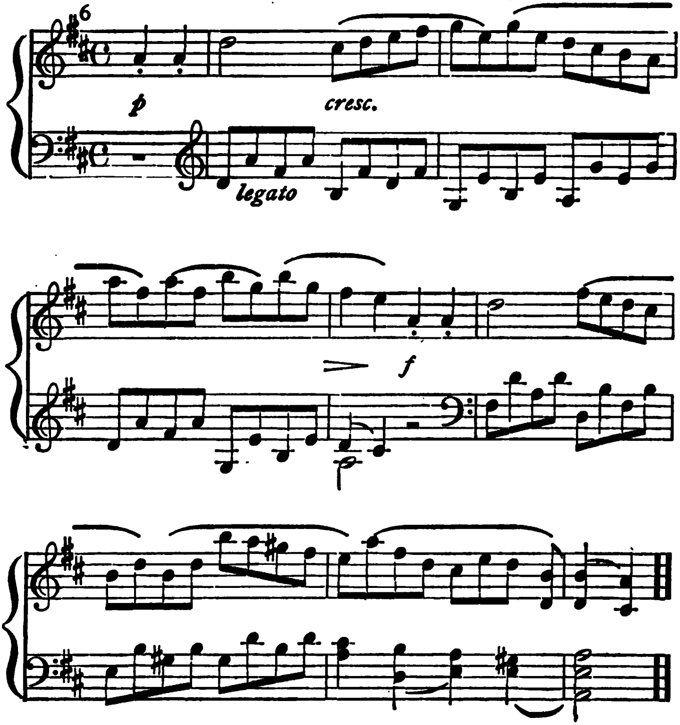

high! There is a doe in yon- der wood, In
faith she will not die. Now blow thy horn,
hunt - ter, Come blow thy horn, Jol- ly hun - - - . ter.

THEME.

W. A. MOZART.



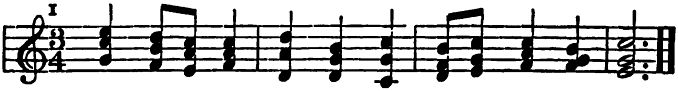
CHAPTER XLVIII.

THE DOMINANT SEVENTH CHORD WITH GIVEN UPPER PARTS.

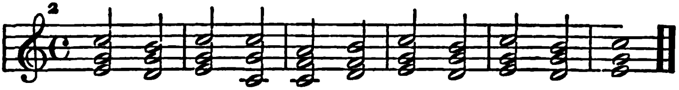
REVIEW Chapters XXV and XLI. In adding the Bass to given upper parts first sketch in the tones, then arrange them in the most compact melodic order. The Four-six chord, unless used as a Cadence chord, must appear on the unaccented part of the measure. Minor Triads may appear in the 6 chord position with doubled third; the Triad on vii° never appears fundamentally, except in Sequence.

Exercise 86. Add the Bass:

1



2



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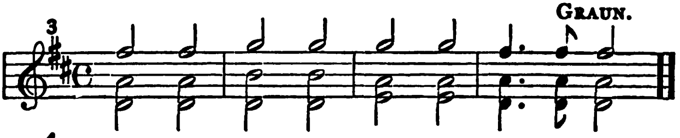

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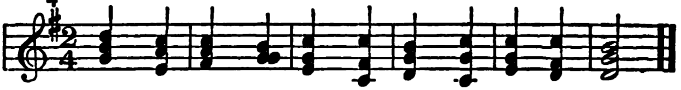

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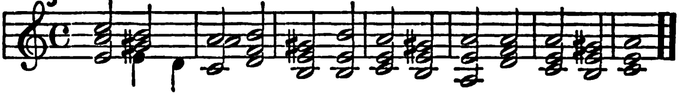

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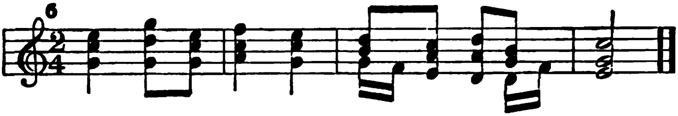
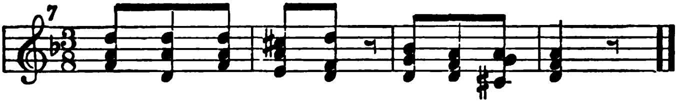
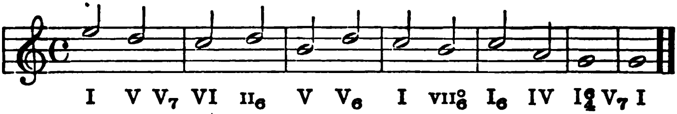


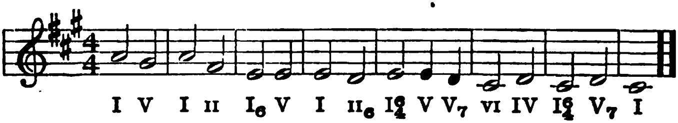
7



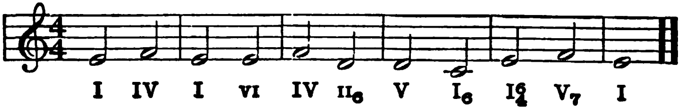
Exercise 87. Given Soprano, first add the Bass throughout, then the Alto, then the Tenor.


I V V_7 VI ii_6 V V_6 I vii^{o}_{6} I_6 IV I^6_4 V_7 I

Exercise 88. Given Alto, first add the Bass, then the Soprano, then the Tenor.


I V I ii I_6 V I ii_6 I^6_4 V V_7 vi IV I^6_4 V_7 I

Exercise 89. Given Tenor:



CHAPTER XLIX.

REVIEW.

READ again all Review Chapters. In all cases, the given questions and texts for Review are suggestive only. They may be varied and expanded indefinitely. The student who works alone should make note of every difficulty he encounters and let it form the subject of his own inquiry from as many points of view and in as many connections as possible. He then becomes able to formulate examination papers testing his own progress.

1. What is the chief function of the Dominant Seventh chord?

2. How many Seventh chords are found in Major and in Minor?

3. Into how many groups do these Seventh chords fall?

4. When used fundamentally is the Seventh chord usually complete or not?

5. Why does the Seventh of the Seventh Chord need preparation?

6. How is it prepared?

7. What is meant by the resolution of a Seventh chord?

8. State the progression of each tone of the Dominant Seventh chord.

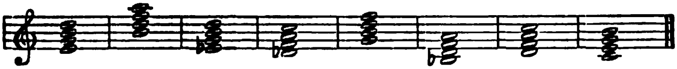
9. What is the Deceptive Cadence, and what æsthetic purpose does it serve?

10. Why is the fifth of the Dominant Seventh chord sometimes omitted?

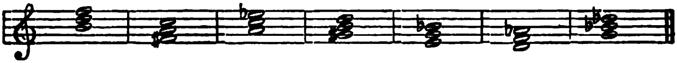
11. Write the Dominant Seventh chord *of* the following keys: A♭, C♭, E♭, G♭, D♭, B♭.

12. Write the Dominant Seventh chord *on* the following fundamentals: A♭, C♭, E♭, G♭, D♭, B♭.

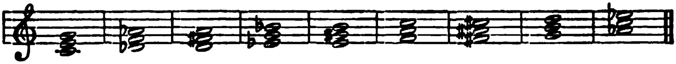
13. Affix the necessary chromatic signs to produce Dominant Seventh chords. (The fundamental must not be altered.)



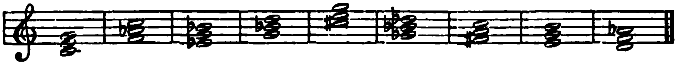
14. Add the necessary tone below the following Triads to produce Dominant Seventh chords.



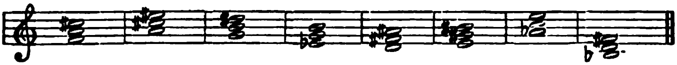
15. Add the necessary tone above the following Triads to produce a Dominant Seventh chord.



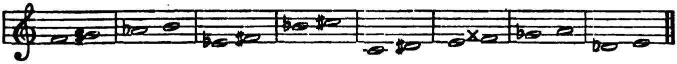
16. In what Major and Minor keys is each of the following Triads found?



17. To what Minor key does each of the following Augmented Triads belong?



18. To what Minor key does each of the following Augmented Seconds belong?



19. Define (giving the root meaning) Discord, Concord Dominant, Chromatic.

20. Explain the terms Preparation, Resolution, Leading-tone.

CHAPTER L.

THE INVERSIONS OF THE DOMINANT SEVENTH CHORD.

All Seventh chords, being four-toned, admit of three Inversions. Hence every Seventh chord appears in four positions as to its Bass:

1. With the fundamental in the Bass — and figured $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$ $\begin{smallmatrix}7\\5\end{smallmatrix}$ $\begin{smallmatrix}7\\3\end{smallmatrix}$ 7.
2. With the third in the Bass, figured $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$ or $\begin{smallmatrix}6\\5\end{smallmatrix}$.
3. With the fifth in the Bass, figured $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ or $\begin{smallmatrix}4\\3\end{smallmatrix}$.
4. With the Seventh in the Bass, figured $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, $\begin{smallmatrix}2\\4\end{smallmatrix}$, or 2.

In the Inversions of the Dominant Seventh chord, the third fifth, and seventh of the chord progress as in the fundamental position. The root, now occuring in an upper voice remains stationary in resolution and becomes the fifth of the Tonic Triad to which the Dominant Seventh regularly resolves.

When the Dominant Seventh chord is used in Inversions, *it always appears complete.* Hence, the Inversions of this chord are among the easiest to handle in the form of four-part writing here practiced. With a given Bass, containing Inversions, the student should proceed as follows:

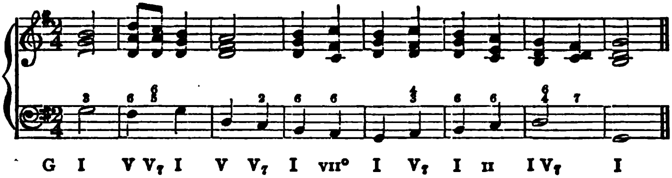
1. Copy and sing the Bass.
2. Add the Roman numerals.
3. Remember that the fundamental Dominant Seventh is invariably preferable with its fifth omitted.
4. All Inversions of the Dominant Seventh chord must appear complete.
5. In the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ position of the Dominant Seventh chord, the Seventh, being in the Bass, will regularly descend to the third

of the Tonic Triad of the key and this will appear as 6 chord.

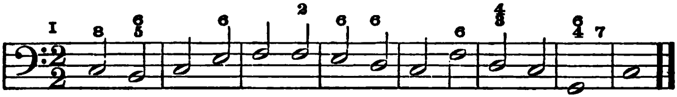
6. Final Cadences are not made with Dominant Seventh Inversions.

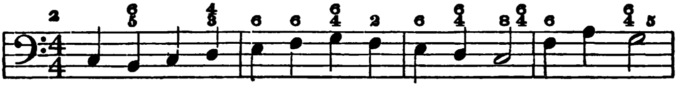
7. The more we employ Triads and Seventh chords in Inversions the more Melodic will each of the four voice parts be.

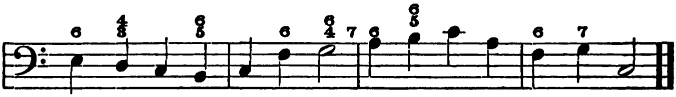
Model:

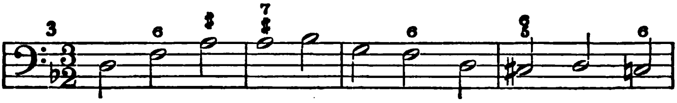


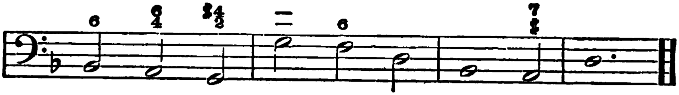
Exercise 90. Harmonize the following Basses.











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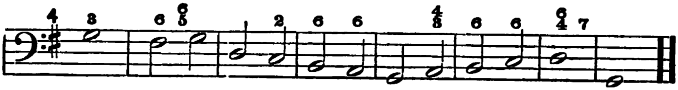

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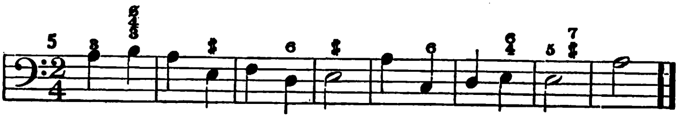

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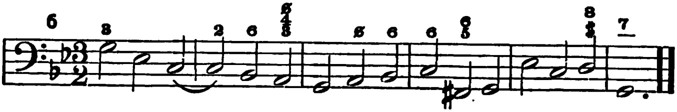

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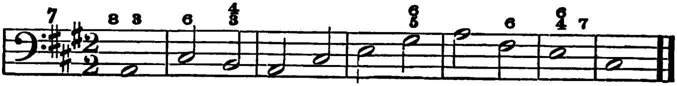

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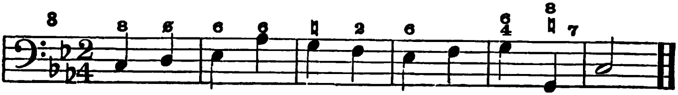

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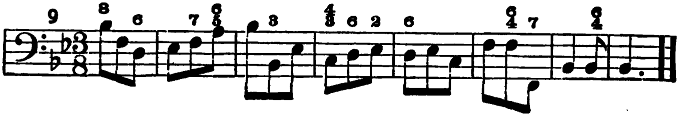
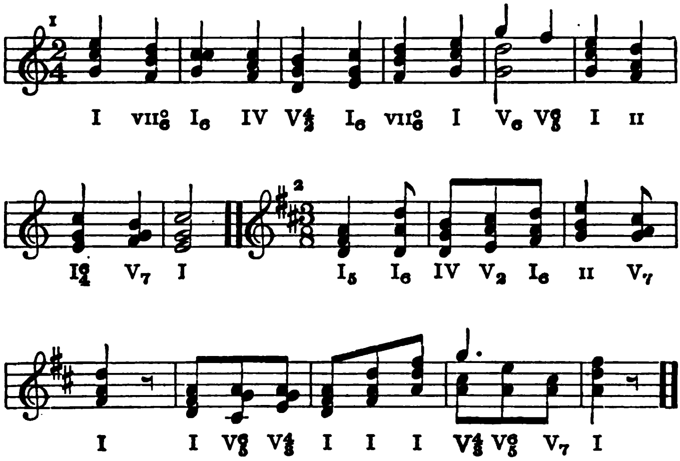


CHAPTER LI.

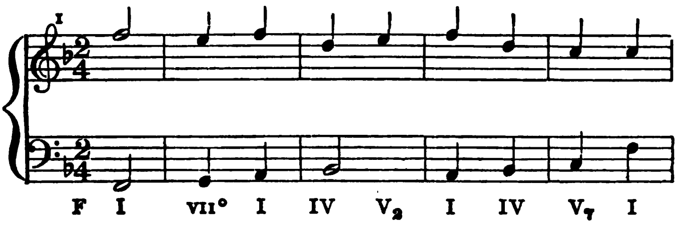
DOMINANT SEVENTH INVERSIONS WITH A GIVEN UPPER PART.

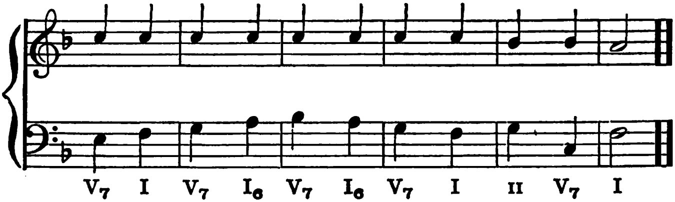
Review Chapters XLI and XLVIII.

Exercise 91. Supply the Bass:

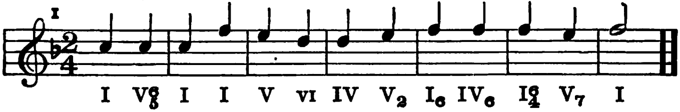

1
I vii°6 I6 IV V4/2 I6 vii°6 I V6 V6/5 I ii
I6/4 V7 I
2
I5 I6 IV V2 I6 ii V7
I I V6/5 V4/3 I I I V4/3 V6/5 V7 I

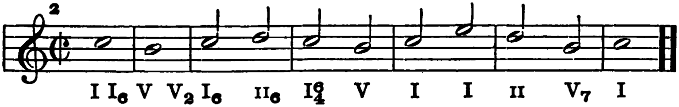
Exercise 92. Add the two middle voices:



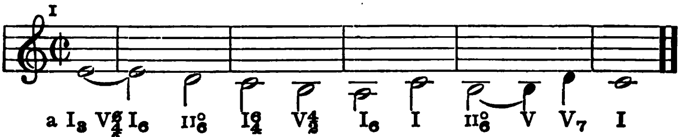


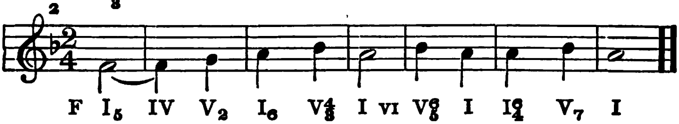
Exercise 93. Add the Alto, Tenor, and Bass:



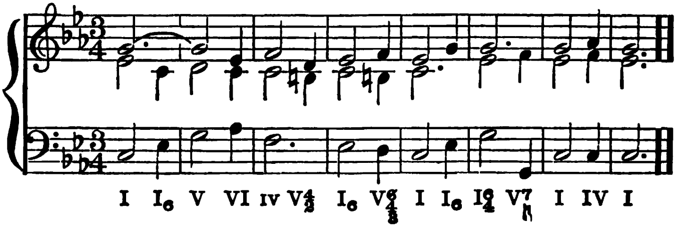


Exercise 94. Add the Soprano, Alto, and Bass:





Exercise 95. Add the Soprano:



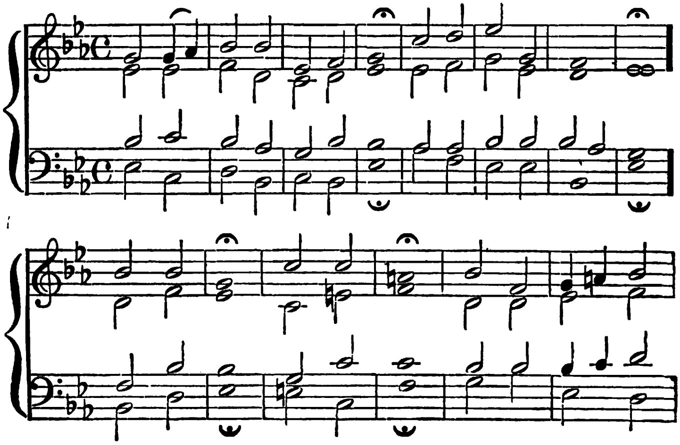
CHAPTER LII.

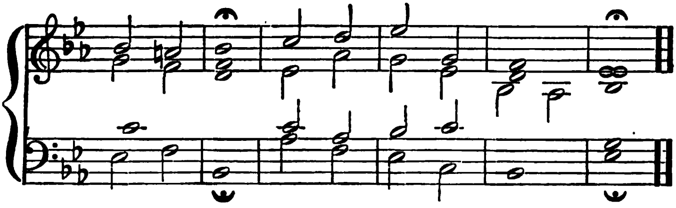
ANALYSIS.

Exercise 96. Analyse this selection as follows:

1. Mark each Triad according to the key.
2. Indicate the Inversions by the Arabic numerals 6 or $\substack{6\\4}$ following the Roman numeral.
3. Mark similarly the Dominant Seventh chord.
4. Name each Cadence.
5. Sing the Soprano and indicate the points at which it precedes along a chord-line.
6. Note the harmonization of the chords which support this chord-line.
7. Sing each part in order — playing the other three.
8. Transpose to the keys of D♭, C, F.

JOH. ROSENMÜLLER, 1655.





CHAPTER LIII.

REVIEW.

1. EXPLAIN Chord Inversion.

2. How many Inversions are there of the Dominant Seventh chord?

3. Do these Inversions appear incomplete in four-part writing?

4. In what position does the Dominant Seventh chord appear in the Cadence?

5. Construct a Dominant Seventh chord on each tone of the C Major Scale.

6. Construct a $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$ chord on:

A♭, E♭, F, G♭, B♭, D.

7. Construct a $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ chord on:

C, D, A♭, B, F, E♭.

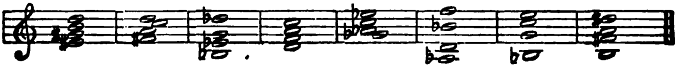
8. Construct a $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ chord on:

B♭, D, E♭, F, G, C, G♭.

9. State the key to which the chords of questions 6, 7, and 8 belong.

10. On A♭ write a Dominant Seventh chord, a $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$, a $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ and a $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$. To what Major key does each of these chords belong?

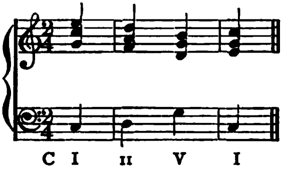
11. Analyse the following chords of the Seventh, mark the fundamental positions and the Inversions. Indicate which are Dominant Seventh chords.



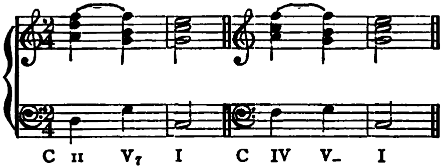
CHAPTER LIV.

THE SUPERTONIC SEVENTH CHORD.

Review all previous chapters on the Cadences. The chord succession II, V, I is one of the most frequently employed Cadence groups. When in four-part writing the chord of V is approached from the chord of II with the Octave of the root in the Soprano — the common tone is frequently *not* retained in the same voice part and the chord connection is made (as in Minor) by opposite motion. Thus:



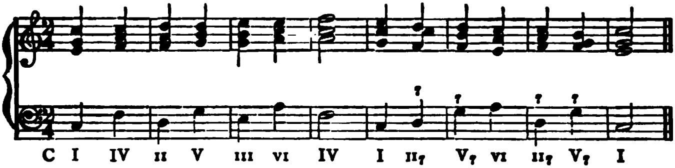
The employment of the chord of II or of IV in the Authentic Cadence group provides a tone for the preparation of the Seventh of the Dominant Seventh chord. Thus:



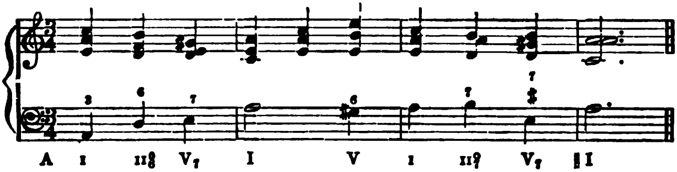
This possibility of preparing the entrance of the Seventh of the Dominant Seventh chord makes a smooth and satisfactory progression.

Equally satisfactory — and permitting even closer weaving of the voices — is the Authentic Cadence with the chord of II_7 preceding the chord of the Dominant Seventh.

Play the following in every Major key.



Play the following in every Minor key.

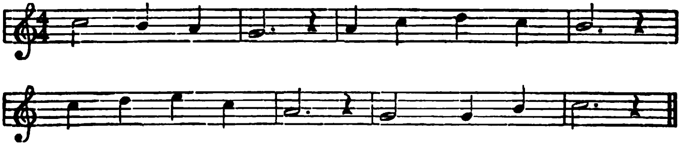


The resolution of the Seventh of the chord of II$_7$ follows the rule for the resolution of the Seventh of the Dominant Seventh chord; namely it descends one Scale degree; here forming the third of the Dominant chord.

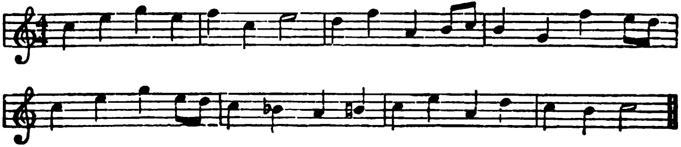
Note the use of the II$_7$ chord in the preceding Examples.

At this point the student should practice the use of the II$_7$ chord in conjunction with Dominant Seventh in Melody. Analyse these models:

1

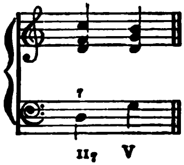


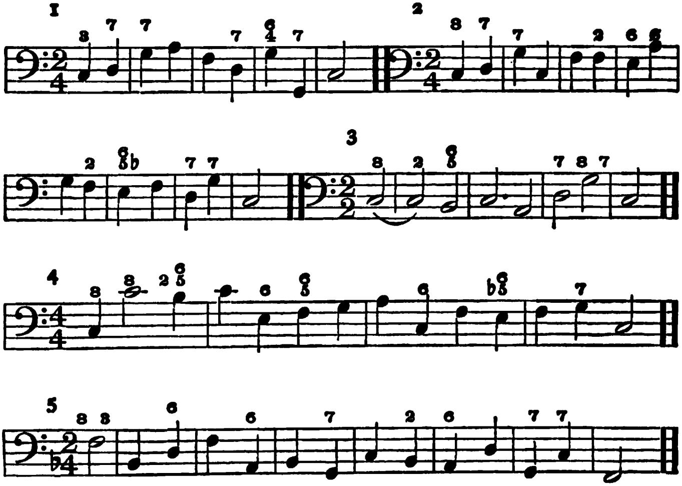
2



Exercise 97. Review all preceding Chapters in Melody writing and wherever the Triad of II is called for use the II$_7$ chord, taking care to make the seventh of the chord fall to the next scale tone below it. This will be to the leading-tone.

Exercise 98. Harmonize the following Basses introducing the chord of II$_7$ which is used regularly (1) resolving upon the Dominant Triad and (2) resolving upon the Dominant Seventh chord. The resolution of II$_7$ to the Triad of the Dominant occurs as follows:





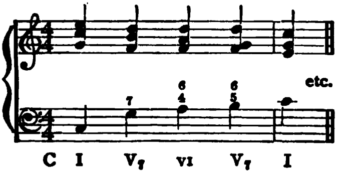
CHAPTER LV.

IRREGULAR RESOLUTIONS OF THE SEVENTH OF THE DOMINANT SEVENTH.

In its regular resolution the seventh of the Dominant Seventh chord moves down one Scale degree. The other tones of the chord move so as to close upon the Tonic Triad of the key (see Chapter XLIII). This is the most decisive progression the Dominant Seventh chord can make, because it invariably brings about a more or less complete Cadence.

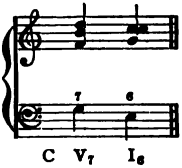
The Seventh of the Dominant Seventh chord may, however, make, quite properly, other progressions than that of a diatonic degree downward.

It may remain stationary,

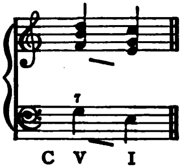


Or it may move upwards.

When the Seventh of the Dominant Seventh chord remains stationary it passes over into a chord in which it appears as a consonant tone; when the seventh of the Dominant Seventh chord proceeds upwards to the next Scale degree (Dominant) it does so because another of its tones (usually the Bass) makes the necessary progression to the tone upon which the Seventh should have resolved. Thus:

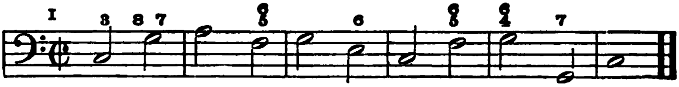


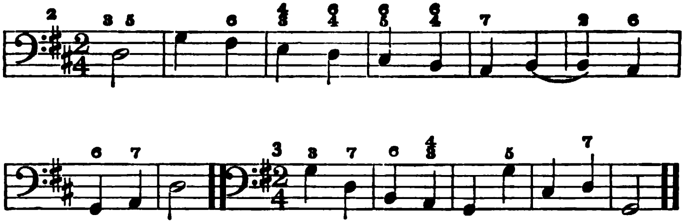
In this Example the Bass skips to E (instead of to the Tonic). As the resolved tone of the F has been provided for, the F itself not only may move up *but must do so.* Otherwise concealed Octaves would exist between Bass and Tenor. Thus:



The student should become thoroughly familiar with these progressions of the Dominant Seventh chord. Hence the following Basses should be studied with extreme care—correctly written, played and sung, as previously recommended, until their effect is as familiar as any simple Triad connection is. Nothing short of complete ear-mastery will suffice.

Exercise 99. Harmonize the following Basses paying particular attention to the progress of the Dominant Seventh chord.





CHAPTER LVI.

REVIEW.

1. WHAT Triads may precede the harmony of the Dominant in the Authentic Cadence?

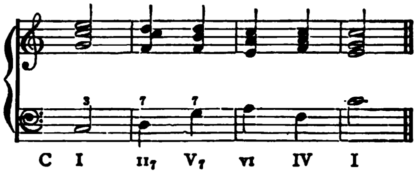
2. What Seventh chord may precede the Harmony of the Dominant in the Authentic Cadence?

3. What is the regular resolution of the Dominant Seventh chord?

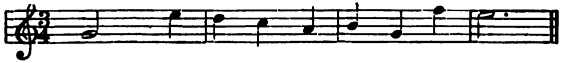
4. What other resolutions are common to the Dominant Seventh chord?

5. Write the chord of II_7 in each of the following keys: C, G, D, A, F, B.

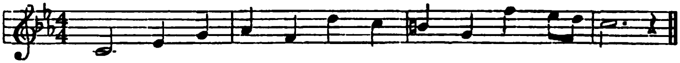
6. Write, play and sing the chords of II_7, V_7, I, on this model in every Major and Minor key:



7. Sing the following group in every Major key:



8. Sing the following group in every Minor key:



9. Define (root meaning) Major, Minor, Chord, Scale, Key, Meter.

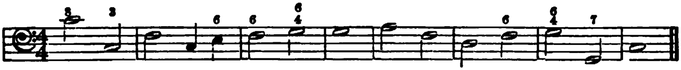
CHAPTER LVII

PASSING TONES

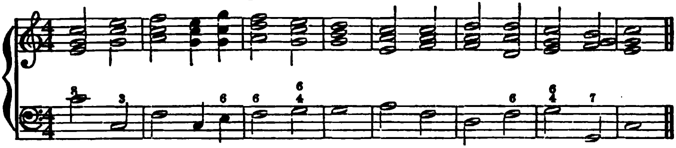
The progression of chords thus far made possible in the EXERCISES, set for the student's writing, permits no closer unity of parts than results naturally from the flow of one chord to another. The impression is that the chords follow each other more or less as separate entities.

There are two ways of lending greater interest to the melody and of bringing about greater individuality of voice parts; namely, by the employment of Suspensions and Passing tones. The following Chapters explain these principles somewhat and afford preliminary practice in writing.

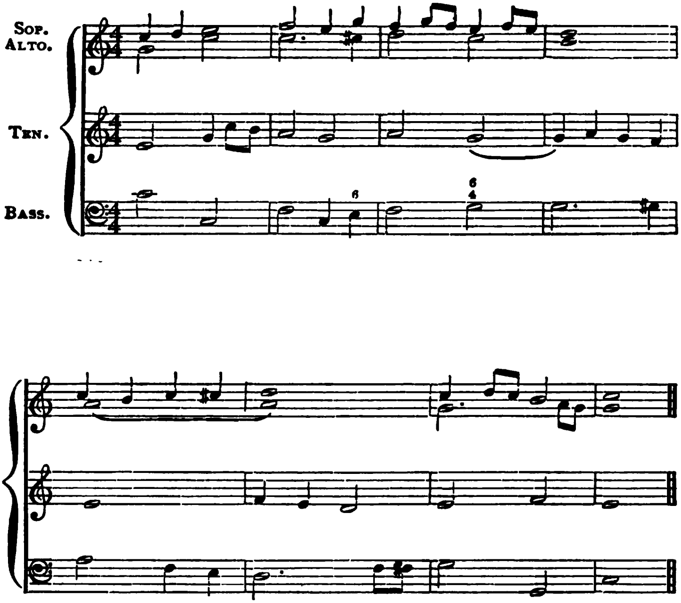
The following Bass consists of chords now thoroughly familiar to the student.



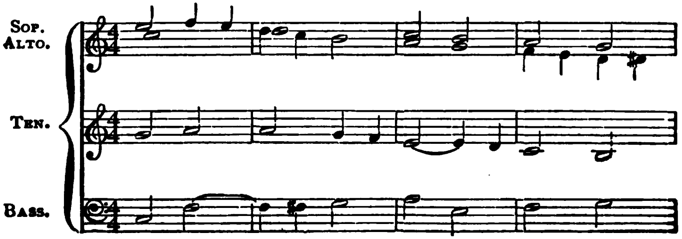
Harmonized, this appears thus

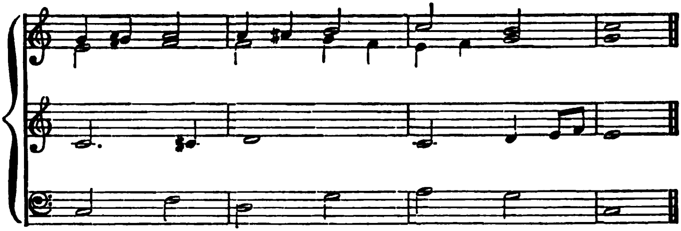


The small notes of the following example show that we may introduce, as in the Melodies of Chapter XXIX, tones lying between chord-tones, which permit passing from chord-tone to chord-tone (hence, called Passing Tones) and yet which leave the Harmony unchanged. These Passing Tones are given in each voice part and there is a general rhythmic balance present which lends unity to the four parts as a whole.



The following Exercise in Triads, illustrates this form of embellishment in a still simpler manner.

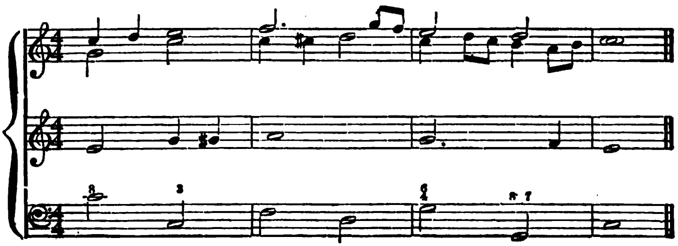




From these illustrative examples we can deduce the facts which it is necessary to remember in the adornment of a simple four-part harmony by means of Passing Tones.

1. Passing tones need not belong to the Harmony.
2. They *pass* from one harmony to another.
3. Diatonically they fill the Interval of a Third or of a Fourth between two cord-tones.
4. They may appear as chromatic alterations.
5. They occur on the unaccented part of the measure and *must not disturb the chord progression.*
6. Great care must be taken in the conduct of the parts when Passing Tones are used, to avoid consecutive fifths and octaves. Follow the directions for contrary motion as much as possible.

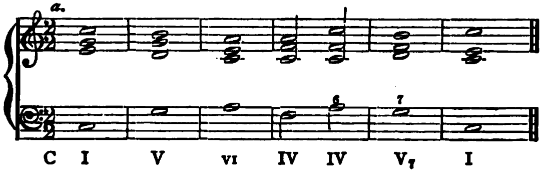
The following Exercise may be taken as a model for practice in inserting Passing Tones.

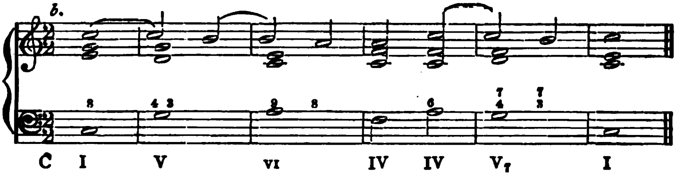


CHAPTER LVIII.

SUSPENSIONS.

Another device for lending interest to the individual voice part is Suspension. This is delaying the entrance of a chord-tone. The following examples will illustrate this:





Example (a) shows the orderly progression of the chords. Example (b) shows, in the Soprano, the B of the dominant chord held in abeyance, and entering one beat after the rest of the chord to which it belongs has come in, while, in measure three the Root of vi "a" is held back by "b" making a ninth.

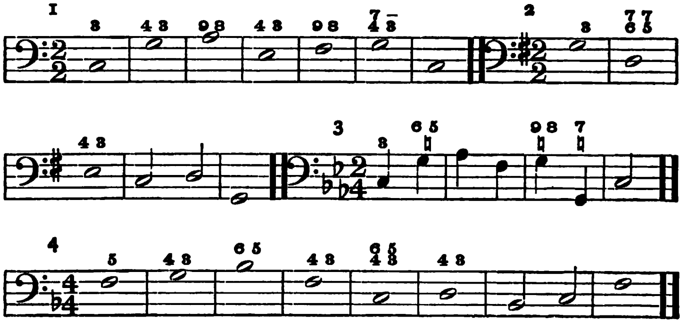
The usual Suspensions are those of the third of the chord (as above) of the Root and of the fifth.

In order to indicate in thorough bass notation the entrance of a Suspension special figures are required. As a Suspension is the holding of chord-tone by the tone above it, the student will deduce this fact readily from the preceding examples·

The octave is suspended by the Ninth.

The Fifth is suspended by the Sixth.
The Third is suspended by the Fourth.
Hence to indicate a Suspension we write:
9–8 to indicate the Suspended Root.
6–5 to indicate the Suspended Fifth.
4–3 to indicate the Suspended Third.
7–6 to indicate the Suspended Root in a Six-chord.
The 9–8 Suspension can never take place as 2–1.

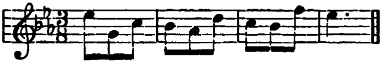
EXERCISE: Harmonize the following Basses which present these Suspensions in a simple context. The development of this subject as well as of Passing Tones is reserved for the author's SECOND YEAR HARMONY.



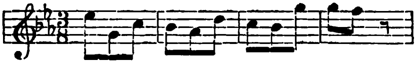
CHAPTER LIX.

THE PERIOD.

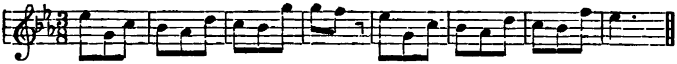
ALL Melody-exercises required in this book should be written as freely in the Period as in the Phrase form. The Phrase has been defined as a portion of Melody terminating in a Cadence. If the Phrase is not to be continued into a larger form, the Cadence at the Pharse end is usually on the Tonic, and is so decisive as to make a satisfactory ending. If, however, the composer, desires to extend the form he does not usually permit the Phrase to terminate on the Tonic but allows it to rest on another Scale degree (2, 3, 5, or 7 usually). He then repeats a portion of the Melody of the first Phrase and ends the second part on the Tonic. Thus: (1) A complete Phrase with satisfactory Cadence on the Tonic:



(2) The same Phrase ending off the Tonic thus promising a continuation:



(3) The preceding Phrase expanded into a Period.



This is brought about by repeating the Melody of the First Phrase in the second and by deferring the Tonic resting point (Authentic Cadence) to the Seventh and Eighth measures.

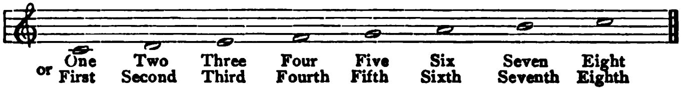
In SECOND YEAR HARMONY the expansion of the Period into the Binary (Two-part) and Ternary (Three-part) Forms will be explained.

APPENDIX.

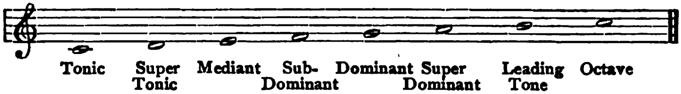
EACH tone of the Scale is variously named

The Italian syllables are thus applied as shown in Chapter I. (See pages 1 and 2.)

The Scale degrees are also referred to by numbers, thus:

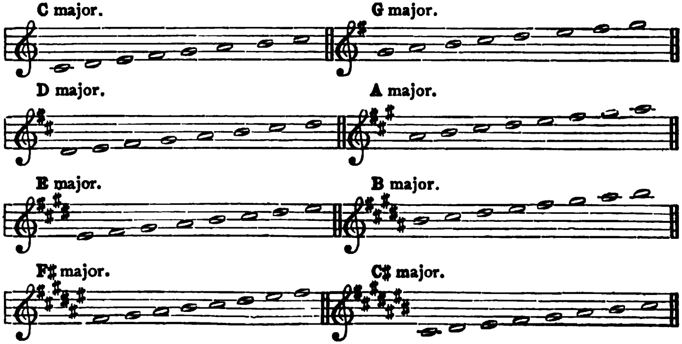


The most common designation for the Scale degrees are the following:

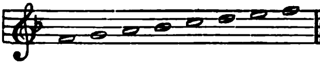


The Sixth of the Scale is also called Sub-mediant, and the Seventh is also called Sub-tonic.

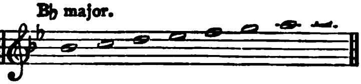
THE SCALE IN MAJOR KEYS.



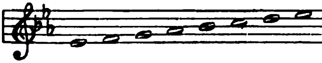
F major.



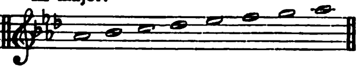
B♭ major.



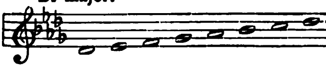
E♭ major.



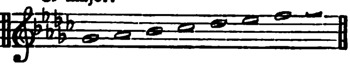
A♭ major.



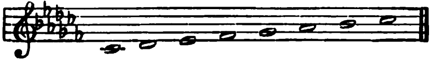
D♭ major.



G♭ major.

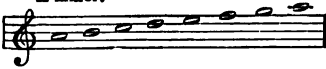


C♭ major.

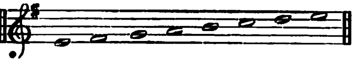


THE MINOR SCALE.
(Pure Form.)

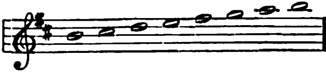
A minor.



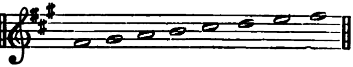
E minor.



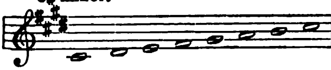
B minor.



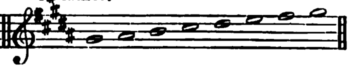
F♯ minor.



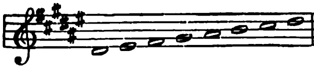
C♯ minor.



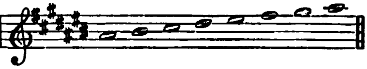
G♯ minor.



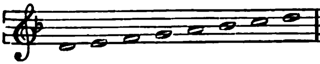
D♯ minor.



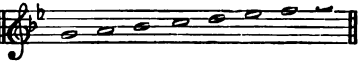
A♯ minor.



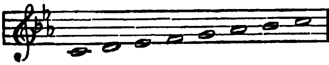
D minor.



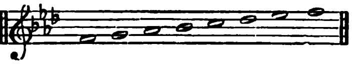
G minor.



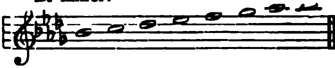
C minor.



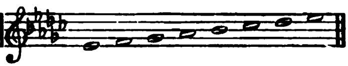
F minor.



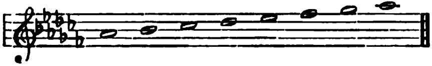
B♭ minor.



E♭ minor.

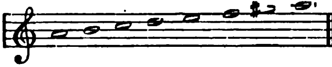


A♭ minor.

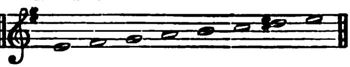


THE MINOR SCALE.
(Harmonic Form.)

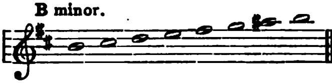
A minor.



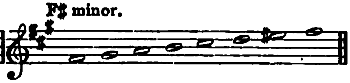
E minor.



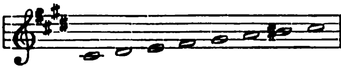
B minor.



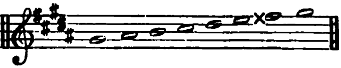
F♯ minor.



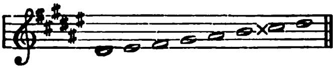
C♯ minor.



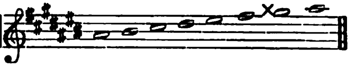
G♯ minor.



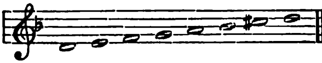
D♯ minor.



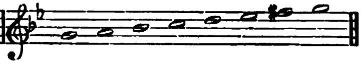
A♯ minor



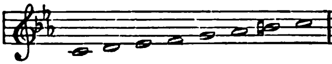
D minor.



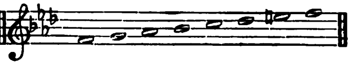
G minor.



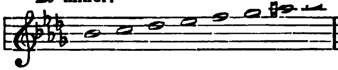
C minor.



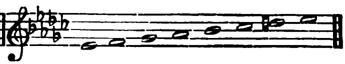
F minor.



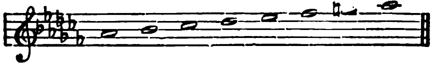
B♭ minor.



E♭ minor.

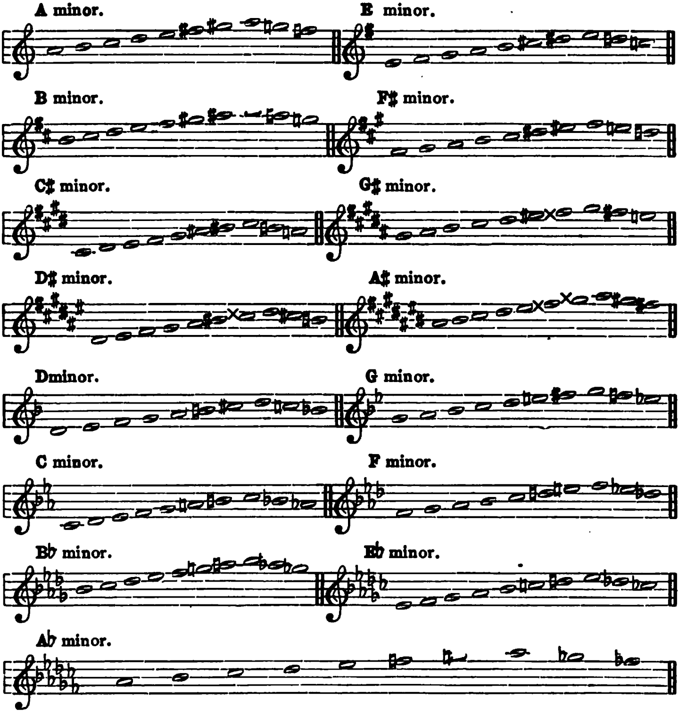


A♭ minor.

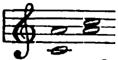


THE MINOR SCALE.

(Melodic Form.)

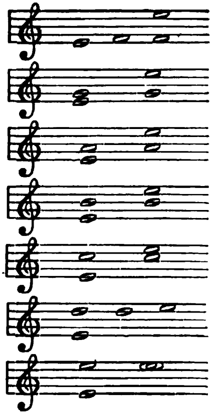


INVERSION OF INTERVALS.

An Interval is inverted when its lower tone is placed in the octave above the upper tone or vice-versa. Thus: 

By Inversion, Intervals change the Number name and, except in the case of Perfect Intervals, they change the specific name.

By Inversion Seconds become Sevenths.
Thirds " Sixths.
Fourths " Fifths.
Fifths " Fourths.
Sixths " Thirds.
Sevenths " Seconds.
Octaves " Primes.



By examining the Intervals given in the preceding table the student will see that Inversion affects the specific quality of an Interval thus:

Major Intervals become Minor.
Minor " " Major.
Diminished " " Augmented.
Augmented " " Diminished.
Perfect Intervals remain Perfect.

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